APR 26 1913

VOGUE

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"Jacelyn" model of heaviest quality crepe de chine, trimmed with shadow lace and chiffon roses.....Special, 11.75

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Skirt..... 5.95

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FIFTH AVENUE AT 38th STREET

NEW YORK

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"Phillis" Chemise to match set. Regularly, 3.95.
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Veil of real lace appliqué, draped from a charming little Dutch cap. $50 *up.*

Veil of plain white net, with a single spray of paradise in the center front. $20 *up.*

Veil of real lace appliqué, with a tiny bouquet of orange blossoms at the left of center front. $50 *up.*

WHILE almost every woman understands how to wear a pretty gown or hat or wrap, there is hardly any one who knows how to adjust a wedding veil.

It is worn only once in a lifetime. It is draped at the last minute—a very exciting minute. It is not to be wondered at that for years brides have been satisfied to wear the traditional misty drapery in any way that seemed easiest.

The Marcelle Demay Millinery Salons have had sketches made of various ways the veil may be draped for different types of brides. Each one is the outcome of careful study by a Parisienne.

John Wanamaker

Tenth Street and Broadway New York City

Becoming Neckwear for the Bride

VH163—Neck ruffs will be much worn this season. The ruff shown in the illustration at the right is of black and white maline. The ends are finished with loops of soft black satin ribbon. $3.

VJ163—High collar pictured above is of novelty net and lace. The collar is finished at the top with a band of black satin and a frill of the net. At the lower edge there is a wide frill of the lace. Around the throat there is a band of cerise taffeta, finished in front with two ends. $6.75.

VG163—In the photograph at the right is shown a collar and jabot of cream shadow lace. Black velvet embroidered in red, and tiny brass buttons trim the jabot and collar. $3.

VF163—Shown above is a Dutch collar and jabot of sheer batiste and shadow lace. The collar is hand-embroidered, with insets of the lace. The ends of the jabot are trimmed with tiny satin buttons. $8.25.

ORDERS BY MAIL SHOULD BE SENT TO

John Wanamaker

Broadway at Tenth Street New York

Practical Dresses for the Trousseau

VKC—In the lower sketch is shown a dress of fine white Persian lawn, the blouse a copy of one recently received from Paris. The belt can be obtained in electric blue, or the new brick red. $8.50.

VKD—The white Tuscan crêpe dress shown below is trimmed with hemstitching, and frilled bands and sash of either pale blue, pale pink, lavender, or Nile green. $10.

VKB—Dress shown above is of white striped voile, the collar and cuffs of plain voile. The soft leather belt can be had in either red or bright green. $7.50.

VKA—Dress in above cut is of pompadour voile, the blouse trimmed with a panel and soft folds of net. The belt, cuffs, and hem are of old blue, or rose voile. $7.75.

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John Wanamaker

Tenth Street and Broadway New York City

LINGERIE

VA133 and VB133.—Combination and night gown of soft nainsook, trimmed with a scalloped Madeira edge. Combination, $3. Night gown, $3.

VC133, VD133 and VE133.—Lingerie set of handkerchief linen, trimmed with Irish lace and fine pin tucks. Night gowns, $15.75. Corset cover, $9. Drawers, $7.50.

VF133 and VG133.—Night gown and combination of batiste, trimmed with dainty puffing of same material, under which ribbon is run. Night gown, $3. Combination, $4.50.

VH133 and VJ133.—Night gown and combination of handkerchief linen, trimmed with Valenciennes lace and fine pin tucks. Night gown, $8.50. Combination, drawers and petticoat, $7.50.

VK133.—Petticoat of sheer batiste, daintily trimmed with pleating of shadow lace. $3.

VI133.—Night gown of pale pink batiste. The small revers at the neck, and the pleated ruffles on the sleeves, are of white batiste. $3.85.

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(Continued on page 12)

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(*Continued from page 11*)

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(*Continued on page 13*)

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(*Continued from page 12*)

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New York

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TO read these pages regularly is to discover that very great changes are made in them from month to month.

The population of the "Shoppers' & Buyers' Guide" is not stationary. Each number presents new shops and new services. And the advertisers whom you have always found here—the "oldest inhabitants"—change their messages to fit special occasions.

SHOPPERS' AND BUYERS' GUIDE SERVICE
VOGUE 443 Fourth Avenue New York

Shopping Commissions

New York

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(*Continued on page 14*)

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

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NEW YORK MAKE SINCE 1893
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"One of the Most Interesting Corners in Vogue"
"S and X"

HERE is a department which no other woman's magazine offers you—a private marketplace for the sale and exchange of personal belongings.

You are making a great mistake if you don't read the little messages from other Vogue readers that are printed here. You are losing an opportunity to buy at reduced prices all kinds of wearing apparel, household effects, jewelry, fabrics, bric-a-brac. You are overlooking a chance to secure reliable companions, governesses, secretaries and housekeepers.

And if you do not insert little messages of your own, you are missing an opportunity to dispose of all kinds of belongings without publicity and at little cost.

Here are some of the things that have been sold this year through the "S & X": baby carriages, an electric automobile, an imported French ball gown, simple walking suits, antique bedroom furniture, riding boots, ostrich plumes, fur coats, two diamond rings and a camel's hair shawl.

How to Answer the Messages in This Number:

Put your reply in a stamped envelope with the number of the message written in the corner (for instance, 1250-A). Then enclose this in an outer envelope and mail to "S and X" Service, Vogue, 443 Fourth Avenue, New York.

Enclose no money in this reply.

Wait till the advertiser writes to you.

If her answer to your letter is satisfactory, send Vogue your money order or certified check for the amount agreed upon. We will have the advertised article sent you, and will keep your money on deposit till you instruct us to send it to the advertiser, or till you have returned the article to her. Never send any article to Vogue.

How to Insert a Message of Your Own.

If you do not find below exactly what you are looking for, try a message of your own. The rate is $1 for 25 words or less; additional words 5c each.

Wearing Apparel

FOR SALE: Oxford gray habit for side saddle, made by Hertz. Size 38-40. Worn only few times. Cost $115. Will sell for $75. No. 952-A.

FOR SALE.—A medium weight Melton riding habit made by Saddler, Paris. Worn only once. Cost $75. Sell for less than half. No. 953-A.

FOR SALE.—Boy's wash dresses. Size 4 years. Worn very few times. Reasonable. Irish lace coat and bolero. Size 38. Coat $25. Bolero $8. No. 956-A.

FOR SALE.—Beautiful Camel's Hair Shawl in perfect condition. Cost $1,000. Anxious for quick sale. Make offer. No. 957-A.

WANTED.—Maternity wearing apparel, 36 bust, 40 skirt. Clothing for four year-old girl. Must be of good style, material in good condition and cheap. No. 146-B.

JAPANESE embroidered white silk crepe dress (unmade), five skirt panels, waist, collar, cuffs exquisitely hand embroidered, "cherry blossoms"; 12 yards material. Price $24.00. Especially suitable for trousseau. Photograph upon request. No. 958-A.

Miscellaneous

WANTED.—Ladies' side saddle for woman weighing 105 lbs. Must be late model in good condition, at bargain price. No. 145-B.

FOR SALE.—A genuine old mahogany sideboard; also twelve spindle back chairs. Sell separate or by dozen. No. 954-A.

FOR SALE.—Damask table cloth with Venetian Pointe centrepiece, 18 napkins and doilies to match, $100.00. Duchess lace luncheon set, $125. Magnificent camel's hair shawl, $300. No. 955-A.

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A LADY, graduate trained nurse, desires a position as companion or housekeeper to a lady, young or old. Highest of testimonials furnished. No. 255-C.

COLLEGE Professor will take two boys for the summer at his cottage on Nantucket Island. Personal interest and supervision. Tutoring if necessary. No. 256-C.

A YOUNG woman with good references offers her services as a companion, secretary, or tutor for children, for two or three months this summer. No. 257-C.

A LADY of culture and refinement wishes position as lady's companion; fine musician. Fond of traveling. Best references given. No. 258-C.

COMPANION or chaperon with six years' experience in one family, capable and willing, desires position in family of wealth. Highest references. No. 259-C.

YOUNG woman of refinement would like position as companion, mother's helper or secretary. Traveling preferred. No. 260-C.

REFINED lady as companion, good nurse and secretary, accustomed to European travel. Small salary if congenial. No. 261-C.

WANTED: Experienced nurse and masseuse desires the care of an elderly lady or invalid for the summer. Willing to travel. No. 262-C.

PHILADELPHIA young lady, conversant in art, music and languages, experienced traveler, desires one or two young ladies to complete party of four, for European travel during Summer months. Highest references given and expected. Fee and expenses required. No. 263-C.

POSITION desired as governess or companion to girls or boys. Entire charge. Personal reference. Would go to Europe or South America. Speaks three languages. No. 264-C.

Afternoon costume of white charmeuse and ecru embroidered net. Belt of old blue satin and brown net.
PRICE . . . $39.50

Garden hat of white hemp, trimmed with old blue moire ribbon and shaded pink roses. PRICE . . . $10.00

Suspender dress of tan cotton velvet corduroy with blouse of ecru batiste; suspenders of black taffeta piped in red. This dress may also be had in all colors of linen. PRICE . . . $21.50

Hat of white Panama, covered in colored chiffon; trimming of mercury-winged fantasie. PRICE . . . $12.50

Taffeta silk parasol with shaded bamboo wood handle. PRICE . . . $ 5.75

White corded crepe tennis shirt.
PRICE . . . $ 2.95

"Peasant" sash of hand-crocheted silk.
PRICE . . . $ 6.75

Tailored linen crash tennis skirt.
PRICE . . . $ 4.85

Soft white Panama hat.
PRICE . . . $10.50

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MAY 1, 1913

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What The Next Vogue Will Have

Early Summer Fashions

and

Good Country Houses

Dated May 15th *On Sale May 9th*

A black and white impression of the next cover, by Ruth S. Clements

WE are going in nowadays for great simplicity by day and great elaborateness by night. In the next Vogue you will accordingly find the simplest new tailor-made country clothes side by side with the most sophisticated gowns and accessories for wear at dinners and dances during the summer evenings.

As spring comes to Paris the smart world turns northward, and appears at Longchamp and at the theatres in the full glory of its summer toilette. The Paris letter in the next Vogue will tell what is being worn by these women who have turned their backs for another year upon the Riviera. In the costumes they are now wearing you will find your earliest hint of the midsummer mode.

The next Vogue will also have an interesting page of little gowns designed especially for running in to town from the country. It makes a difference whether you come by train or motor; these practical little gowns are designed particularly for her who will travel this spring by train rather than by motor.

A Pleasant Little Country House

VOGUE has designed a little house—the kind that you can safely lock up and leave over night. The cost will not exceed $2500, furnished. The furniture includes a well-chosen collection of chairs, tables, beds, bureaus, and screens that cost little but look well and wear well. Also we have selected good-style wall-papers, chintzes, and rugs. Altogether, we are proud of our little house, and hope you will find many things in it worth adopting in your own country place. In the next Vogue you will also find an article by Reginald Fry, of London, explaining some helpful details of his "Ideal House" built last year for the "Daily Mail" exhibition at Olympia.

If You Are Changing Your Address

please send us word three weeks before you move. Your letter may reach us just as we have mailed your Vogue to the incorrect address, and it will take some time to correct the mistake. Please give fair warning!

In This Number

TURN to page 136 of this number and you will find three attractive Vogue Pattern Blouses—one for the young girl, one for her elder sister, and one for the elderly woman. These blouses can be made up very inexpensively, and you will find them a safe investment.

On page 144 you will read of three good ways in which to employ the services of Vogue. In preparing these pages for the Shopping Service we do not invent the ways in which you may allow Vogue's shoppers to serve you; we merely borrow them from the experience of other readers. When you see a new service explained, you can be sure that another reader has tried it and found it worth while.

Our new Prize Contest is under full headway. Page 140 gives some news of it, and suggests how your letter may be written.

Photograph by Curtis Bell

MISS NANCY LEISHMAN

The engagement of Miss Nancy Leishman, daughter of the Hon J. G. Leishman of Pittsburgh, present American Ambassador to Germany, to the Duc de Croy, who lately came into possession of the ducal family estates in Westphalia, has been recently announced

Arrogance is the social stock in trade of man; sometimes it evaporates from his system as he lives and learns; and the amount of evaporation depends on his success or failure among the gentler sex

THE MOTHER BEHIND THE DÉBUTANTE

Not the Charm nor Lineage of the Girl nor the Purse of Her Father Count More Toward Making a Successful Débutante Than the Tact and Strategy of Her Mother

[Editor's Note: This is the first of a series of articles which will discuss good manners and good form according to the present-day standards of society. In questions of strict etiquette there are many fine points open to debate, and Vogue will be glad to publish the opinions of its readers on any of these papers.]

IT is on the mother, rather than on the daughter herself, that the burden of a début falls. The girl on her primrose way from the cradle to her first ball recks little of the favors and disfavors of Society; but the mother knows. She may be a sensible mother, endowed with higher ideals than some, and she may never whisper in the girl's hearing of such subjects as popularity and marriage; she may surround her with a coterie in which the favors of men are not discussed; she may try to be philosophical, and to pretend that she will not care if her daughter is a wall-flower; she may even persuade herself that there are nobler achievements than having a supper partner for every party of the winter, and that social welfare work is the crown of womanhood. Thus she may talk and think until that fatal year when Claire becomes Miss Vere de Vere. Then she realizes in an agony of trepidation that if her daughter is not a success socially the worst will have happened, and her fear and anxiety are such as did not accompany her selection of her life's partner nor her approach to the altar. Why? Because this is mother-love, the desire to protect her young from sorrow. She sees Youth disillusioned, bitterly hurt at neglect, passionately wounded at the first glimpse of the social tyranny of man, and her own heart receives the blows.

Verily, the débutante awakens her mother to anxious days and nights. Even the woman who has been careless of social life, and who indifferently thinks its favors of the least importance, finds herself feeling quite differently when the eager young thing of eighteen asks why she is not invited where her former playmates go.

A RECEPTION OR A "THÉ DANSANT"

A mother can not escape this moment. She can not avoid its obligations. She can not refuse to deal squarely with Youth.

How best meet it? Does it need a large bank account? Beauty on her daughter's part? Scheming and contriving in selecting and eliminating friends to form a desirable social set?

These are the questions that keep her awake past midnight, and especially if she is of those mothers who have allowed themselves serenely to withdraw from the social battle.

The first formal afternoon tea is a simple matter. The wise mother will have it in late November or early December when she returns to town, or very early in the autumn at her country place, where her own set is assembled.

Smart cosmopolitan society approves of either form, inclining, perhaps, toward the former. It is not necessary that all the débutantes of the season should be invited to receive. This was a practice of earlier years, when kindliness ruled, and social sets were smaller. It gave the débutante with slight social chances an opportunity to enjoy the first part of the season, if not the latter.

To-day there is a tendency toward eliminating the long receiving line. Usually only a few intimate friends are invited to receive with the mother and her daughters. These girls and a few men are asked for dinner and then to the play, and sometimes to a supper afterward, although sensible mothers consider this latter feature fatiguing and superfluous. There will be a plethora of late hours later on, they wisely argue.

However, if the mother wishes to give her daughter a more elaborate entertainment than the simple afternoon reception in her own house, the most popular form is the afternoon dancing tea given, unless one is fortunate enough to have a ballroom at home, at a smart restaurant. The hours are from

Accepting without demur the social tyranny of man, the débutante concentrates her powers on acquiring as many tyrants as possible

four until seven, as for other receptions, and the only difference in the requirements of a *thé dansant* and a simple reception is an extra room large enough for dancing, a good orchestra, and enough young men to make the dance successful.

THE ABATIS OF THE CLIMBER

Fortunately for the feelings of youth and for the parents of youth, there are only three or four American cities of social importance in which the exclusive subscription dances of the kind which define a débutante's social status still remain. These cities have been for a century the bulwark of the aristocrat, and the abatis of the climber. New York society, for example, has refused to be longer bound to a subscription dance, and has dropped all except one cotillion club; to this most of the débutantes belong. But this is an epoch in which the world challenges every settled tradition, and in which money makes the social mare gallop. And so it was essential and inevitable that such barricades to social success should crumble or be pulled down. Subscription dances remain, but in the plural instead of the singular, and the débutante with personality and important friends can enter one or more of them even if she lacks a fashionable or an aristocratic ancestry. Besides, prosperity has given rise to as much private entertaining as a débutante can well take in, and has eliminated the various kinds of pressure brought to bear in securing membership to certain cliques through subscriptions. Also, the hostess of to-day prefers that her daughter be surrounded with friends of her own choosing. These two conditions, working hand-in-hand, have brought about the downfall of the kind of dances that originated when there was less money, and when the fiddler had to be paid out of a corporate purse.

The mother of every débutante knows that, under present conditions, one of the best ways of entertaining for a daughter in the beginning of a season is to give small dinners preceding any dance to which she is going. As the absurd custom still remains of not going to a party until eleven o'clock, one must be kept cheerfully awake by fair means; the dinner served at half-past eight has been found a stop-gap with admirable merits. It is better to entertain a few congenial young persons at such dinners than to attempt a large affair of thirty or forty guests who are asked chiefly in order to wipe off a portion of one's social obligations.

As the chief stumbling-block to complete enjoyment of a dance is the lack of a supper partner, the wise mother will provide one for her daughter by inviting young men to dinner. It is true that the young men in question do not always live up to their obligations in this case, and often—far too often—think that their obligation to the young hostess is paid when they ask a dance. They know full well that this has little merit in it against asking her for supper, but it is so difficult to get enough dancing men together for the whirlwind of social affairs given to débutantes that not only the girls, but the mothers of the girls, find themselves compelled to tolerate an indifference to good manners that they would not submit to from men of another generation. The man under thirty is naturally arrogant; it is in his blood, and it has been fostered in him by the attitude of women. Sometimes it evaporates from his system as he grows older, but the amount of evaporation depends on his success or failure among the gentler sex. It is human nature to accord little where little is exacted, and if the mother of a débutante requires of the dancing man only that he eat her food, use her motor, smoke her husband's cigarettes, and drink his wines as payment for his presence at her parties, then who would ask of a careless young man that he should put himself to any trouble? Society asks nothing of him in return for the favors it heaps upon him. If he smiles and dances well he is fed with manna from a social Heaven without the trouble of working for it. All of which is not really a digression, because this arrogant young man plays the leading part in the social welfare of the débutante. He makes or mars her success. He knows it. He lives up to it.

The girl cares little for this social condition of affairs; she asks only that she be entertained in a way that will give her pleasure. She cares little whether or not the young man pays his party call or sends flowers. If he dances and sups with her in the public eye, so that she may not only be considered popular, but also have a thoroughly good time in youth's riotous way, then she is content. The mother is not so easily placated, nor so tolerant. But whatever her feelings, she must hide them until her daughter's first season is over. It would never do to bar respectable young men from her house or her parties just because they are selfish.

BELLES AND BALLS

But a mother's duties do not end here, with a few small dinners before other people's parties, and an afternoon tea. Unless the purse is extremely slender, there should be other entertainments on a more or less pretentious scale. Great balls do not make great belles, but they are good to give because they clear off the delinquencies, not only of a season, but sometimes of a generation. They may not bring more beaux to a girl's side, but they are a prodigious help to her family who have always wanted to get together all their friends, acquaintances, and relatives at once.

The débutante for whom the affair is given will privately confess that she had a stupid time, but the older generation will imagine that it was a joyous night for her because they gave it the prestige of their presence, and feeling elated, especially if she took notice of them as her mother had been training her to do for a week, they will, in the fulness of their hearts, give parties in her honor—all of which redounds to her credit as a belle, and sweetens the face of the world for her mother.

Let the mother of a débutante remember that great balls do not make great belles

The old-fashioned, stately way of inviting one's friends to a large hall which was more or less decorated in the corners and on the ceiling, of serving a repast (that was the word in those days), and of discontinuing dancing soon after midnight as a tribute to health and in compunction for the fiddlers, belongs to the days that are no more. To-day a great ball is practically turned over to the decorators and caterers, who draught plans for it exactly as in the olden days they did for a king's fête. The something new that never is under the sun is demanded in exchange for bags of gold, and it is often attained, for what is old to one generation is often new to another.

To-day a ball is given cachet by being given a name. It is a Butterfly or a Spanish, a Pergola, an Italian, a Turkish, a Pompadour, or a Japanese. On these names are built up costly entertainments which would have delighted the Grand Monarque, and which might have sent France to the Revolution. There are balls given in rooms which open out into a French *café chantant*, balls at which professionals dance the tango, the Argentine, and other like fantasies. There are others in which the supper rooms are built in imitation of famous modern French cabarets with velvet-covered benches along the walls, a pink-coated Hungarian orchestra in the middle, and spangled girls to dance between the tables. There are balls in which all the women are dressed as members of the harem and all the men as Turks, and where, at intervals of half an hour, they are entertained by Singalese sword-dancers and Soudanese acrobats. Here is a wide choice, madame—or possibly your advisers can think up something newer still.

A DINNER-DANCE IS WISE AND WELL

If one does not look with content or pleasure on the giving of such balls, then it is wiser to select one's guests more carefully, omit the older generation which one would delight to honor, and give a dinner-dance. This is society's favorite way of amusing itself. Not only in cosmopolitan centers, but in smaller towns, the dinner-dance has taken precedence over the stately ball for the same reason that society does whatever it does to-day—that it must weed out from the mass a few companions with which to amuse itself. The dinner-dance allows the hostess to do this. The two thousand or less aspirants to social favor would expect to be invited to an inclusive affair like a ball, but their feelings are not hurt by their exclusion from a small affair like a dinner-dance.

The mother who gives such an affair for her daughter no longer attempts it at home, but turns it over to the direction of a fashionable hotel, and thus relieves herself of the responsibility and of an upsetting of her household routine. Her sole burden is the choosing of guests. In other days—simpler, more hospitable days—her burden would have been to see that every girl enjoyed herself, but that burden has been lifted from her shoulders.

The dinner-dance is usually limited to fifty couples, all young people, married or single, with a supper table reserved for ten or twenty of the mother's intimate friends. The dinner begins at eight, is served at small tables, and lasts until ten or after. Dancing then begins, and at three o'clock a light supper is served. The hostess of to-day does not assume that her duty is done to the appetites of her guests by serving them one meal during the evening; at a dinner-dance she serves dinner and supper; at a ball, supper and breakfast.

Any mother, after she has done this much entertaining, may say to any daughter that she has launched her wisely and well. The rest depends on the girl's personality. A fashionable environment, an aristocratic lineage, a golden purse, and a tactful mother are not always sufficient to place a débutante successfully. She must have qualities of mind or heart, or other endowments that fit her for popularity; these, after all, are the things that count. The possession of them has made an unknown girl a toast; the lack of them has made an otherwise fortunate girl a wall flower.

(The manners of the débutante will be discussed in the second paper of this series, to be published May 15th.)

FORMERLY THE EDICT OF FASHION WAS THAT BRIDAL GOWNS MUST BE MADE HIGH OF NECK AND LONG OF SLEEVE, BUT IN THIS DAY OF THE MODE "SANS GÊNE" A SEMI-DÉCOLLETÉ IS INVARIABLY SEEN

Photograph by Bachrach Studio

Mrs. Philip Haxall Harrison, of Baltimore. Mrs. Harrison was Miss Gladys Perin, the daughter of the late Nelson Perin

Mrs. LeRoy Miller, who was Miss Isabel Atterbury, daughter of Mrs. Lewis B. Atterbury

Photograph by Earle

Mrs. Robert Campbell Winmill, daughter of Mr. J. Allen Townsend of New York, who was a pre-Lenten bride

Photograph by Davis and Sanford Co.

FUTURIST FASHIONS *for* FUTURE BRIDES

The Fashionable Bride of the Present Season Will Be Gorgeously Garbed in Raiment of Those So Striking Colors and Designs Which the Dressmakers of France Are Pleased to Dub "Futurist"

THIS year the pastel-colored trousseau has made way for a bridal collection in gorgeous tones, and it is only the wedding gown and veil that remain the traditional white.

Knowing that although a woman may wear a feather in her cap most any day she chooses, only on her wedding day may she wear orange blossoms, Carlier takes the opportunity to place a nestling rosette of orange blossoms at the side of the tiny, lace cap shown in the first sketch on this page. The cap is of *pointe aiguille,* and is made in three pieces, so that it fits closely over the crown of the head, and falls quaintly low over the ears.

In the second sketch the same designer shows a flat arrangement of lace which is caught about the forehead in oddly square folds, and thence ripples down each side of the face. A third and very becoming veil, also arranged by Carlier, is of *pointe appliqué.* It has a flattened, mob-cap effect, and is garlanded with myrtle and jasmine. This is the only arrangement in which the face is covered; here the short front piece falls only to the throat. The attractive peasant-bonnet effect in point lace was worn by a recent French bride.

THE BRIDAL GOWN

Of all wonderful things in a modern trousseau the wedding gown is presumably the most wonderful. The one shown on this page is of white satin, Georgette crêpe veiled with white chiffon. The chiffon drapes about the long panel of lace on the front of the skirt, and veils the white satin underwaist, which extends only to the bust of the bodice. The girdle of soft satin drops in a long sash-end at the left side, and finishes just above the ankle in a trailing knot of white flowers and leaves. It fastens at the slightly raised waist-line under a similar arrangement of trailing flowers and leaves.

Though fashions in fabrics come and go, the wedding gown remains a creation of lace and satin and trailing flowers

A tiny, three-piece cap of "pointe aiguille" lies quaintly flat against the hair, and a rosette of orange blossoms nestles above the ear. Veil designs from Carlier

A mob cap and veil of "pointe appliqué" garlanded with myrtle and jasmine. The short face veil is a concession to the fashion of former times

This veil is hung with the careless grace of the Spanish mantilla—yet each oddly square fold is held carefully in place about the face

This jasmine and myrtle garlanded arrangement of point lace owes its piquancy to the pointed peasant cap

The bridal trousseau of modest grays, pinks, and blues is a thing of yesterday; the fashionable shades of to-day are vivid and compelling. Every gown of the trousseau must possess character, must have a personality so decided as to suggest an adjective. "Lovely" as a descriptive term for the new yellows, greens, blues, and reds is as weak as cambric tea. "Splendid," "gorgeous," "barbaric," best describe them. Their vividness would seem to the uninitiated to imply a veritable warfare among colors, yet here is precisely where the couturiers triumph, for the yellows, hyacinths, indigos, blues, and copper-reds blend into the most oddly harmonious discords.

For a wrap to run out into the garden in, that sketched at the top of page 23 would be admirable—and it would look like a piece of the garden, for it is patterned in flowers of a thousand colors. A broad silk scarf is gathered under a black velvet rosette at the middle of the back, and at the wrists caught into puffs under black velvet bands. Invisible straps, which run under the arms and fasten at the back, hold the wrap firmly in place.

The hat shown with this wrap consists of only a flower-trimmed brim which shades the face. Above the brim the hair, rising like a mass of malines, gets the benefit of sun and air.

THE BRIDE'S DINNER GOWN

Lemon-colored, Chinese crêpe-like satin was chosen by Chéruit for the bride's dinner gown sketched at the left of page 23. The skirt falls in graceful, scant folds and is draped about the

hips in shallow panniers which lose themselves under a square train that is detached from the knees down. Falling from beneath the left side pannier is a sash-end of silver-gold lace which extends from the side front to the back, where it disappears in the folds of the pannier. Emerging from the crêpe draperies of the left shoulder is a single revers of silver lace which seems to stand out from the figure, giving it a broad appearance near the bust and emphasizing the slenderness of the waist. This revers extends underneath the right arm to the pointed end of the bodice in the back, and in the front overlaps a width of silvery-gold fishnet which veils the lemon-colored chiffon drapery of the right shoulder. A narrow band of silver crosses the left shoulder and doubles itself at the waist into a two-strand girdle. The coiffure is done in the beautifully simple Psyche knot which Mme. Chéruit herself affects.

UNVEILING CALLOT'S SECRET

The secret of Callot's success in producing simple effects is revealed in the bride's tea-gown shown in the second figure at the bottom of this page. The underdress of turquoise-blue satin is broadly banded at the knees with shell pink, and a white chiffon tunic falls over the skirt to the knees. The tunic is patterned in squares and circles—the square design done in white crystals and filled in with black jet, and the circles done in net and filled in with lines of gold thread. So great is Callot's respect for a beautiful fabric that, instead of cutting the broad length of gold lace on this tea-gown, she starts one of its ends an inch or so above the waist-line of the underbodice in front and carries it over the left shoulder and down the back to the base of the hips. Here it crosses to the right side and, edging the bottom of the front of the tunic like a flounce, extends up the opposite side and drapes the right shoulder, terminating at the front of the waist only a few inches from its starting point. It is a beautifully simple draping, yet it looks complicated, especially at the back, where a long, narrow panel of the shell-pink satin of the bodice material starts at the point of the V-décolleté and forms a train over which the gold lace is draped. The blue satin skirt beneath the tunic is caught up near the ankles in the back in a fashion which suggests the Turkish trouser. There are no sleeves in the bodice, but the arms are veiled to the elbows by the gold lace draping which falls from the shoulders.

A vivid, all-flower garden wrap caught under a rosette at the back and banded to the wrists with black velvet

A TWICE-SWATHED SKIRT FROM PREMET

Crêpe de Georgette in an ashes-of-roses shade appears in the bride's afternoon costume, designed by Premet, which is shown in the third sketch at the bottom of the page. It has a skirt which is simply wrapped twice about the figure and tacked into position. The second time round the crêpe is slightly lifted at the right side and then slanted sharply across the front. The overskirt effect is very short on the left hip and terminates in loose-falling folds of the material at the middle of the back. All the fulness of the swathing widths of crêpe is gathered into the waistband. A most interesting feature of this skirt is an embroidered panel which drops from under the diagonally draped front. It is embroidered in straight rows of floss which give a close-stitching effect, and is edged with a simulated, horizontal banding in hand-work. Instead of the usual blouse, the upper portion of this gown is an open-front jacket trimmed with buttons which are outlined with a narrow piping and set on long buttonholes bound with the crêpe de Georgette. The fronts merely touch the waist-line at the middle, and then drop slightly below it as far back as the underarm seams. The back of the jacket, which barely reaches to the waist-line, is also trimmed with crêpe buttons and elongated, bound buttonholes. There are single buttons and buttonholes on the turnback, cord-edged cuffs of the kimono sleeves. The sleeves are stitched across just above the elbow to produce the long-shoulder effect. The inner seams are partly opened to expose a broad, white tulle frill which matches the narrow one down the open fronts and at the neck of the jacket-bodice. The little waistcoat is of viridescent satin—a shade somewhat like mineral green, but a trifle deeper and more intense. Above the waistcoat is a white, tulle-veiled, lace plastron. At the back of the neck the narrow tulle frilling is hidden by a broad collar of crêpe de Georgette which apparently issues from long buttonholes, slit diagonally in the

A dinner gown of lemon-colored, Chinese satin has a square train which is detached from the knees down

One of Callot's most successful ruses this season is the wing-like drapery of gold lace over the shoulders

For one of the bride's afternoon gowns Premet chooses crêpe de Georgette in an ashes-of-roses shade

The drapery of "La Revanche" throws the wonderful shade of marquisette into purple pools of light and shadow

The least conspicuous costume of the trousseau will be a white cotton tailored suit faintly brocaded in white floss

A yellow silk luncheon gown patterned in parterres of Persian-blue flowers gives the brightest note to the trousseau

A coat of petunia, shot taffeta has two doubled-under coat-tails which join in a fan-shaped piece above the belt

front of the jacket a few inches above the waist-line, and slanted downward toward the underarm seams.

"THE REVENGE"

The bride who appears at the races in Callot's "La Revanche," sketched at the lower right of page 23, will be the sensation of the day. This gown is of a wonderful shade of purple marquisette over white satin, and there is practically no trimming. It owes its beauty to the arrangement of the draping, which both deepens and lightens the purple effect. At the back the overdress falls in rippling folds which are drawn into slightly diagonal lines. At the front it falls in a succession of soft folds, parted at the middle, and arranged near the knees in deep, horizontal waves. At the ankles the white satin underskirt stops, and the transparent marquisette runs alone from there down. Like many of Callot's skirts, this one has a ten-inch slashing at the middle front. Purple marquisette veiling an underwaist of white lace forms the bodice of "La Revanche," which in common with many of Callot's gowns, has kimono sleeves. Folds of white tulle cross the back of the neck and extend down the fronts of the bodice. Under the veiling of the bodice is a fan-shaped piece of the purple marquisette, which disappears under a corsage bouquet of two petunias which make a fastening for the purple velvet belt.

The coat shown at the right on this page is one of Callot's masterpieces, and was designed especially for wear with the purple marquisette confection. It is of shot taffeta in petunia coloring, a wonderful blending of mauve and rose which perfectly accords with the purple of the gown. The lower section of the coat slopes away from the front at both sides, and is triply piped at the edges; this gives it length of line. At the back the material forms what the casual observer might suppose to be sash-ends, but in reality it is seamed at the side of the garment, split up the middle of the back to the base of the hips, and looped in two semi-detached sections to the waist-line. The two ends are joined in a fan-shaped piece which shows above the top of the shot taffeta belt. These doubled-under coat-tails are finished at the outer edges as far as the belt, and at the inner edges as far as the split, with a wide and a narrow piping of self-tone silk. A single piping edges the revers on the front of the coat. The deep cuffs which hang long at the outer side of the arm are trimmed with taffeta-bound buttonholes and buttons rimmed with corded silk. At the inner seam the sleeves are caught into two little tucks.

The shawl collar of this coat is pointed and high at the back, but tapers from the shoulders toward the front into sharp little points. The collar is of violet-blue taffeta which matches the belt and cuffs of the coat and the strip of silk at the bottom of the gown. Harmonizing peacock feathers trim the *tête de nègre* straw hat which completes this three-piece racing costume.

LESS CONSPICUOUS IN DESIGNING

The afternoon tailored suit by Doucet sketched at the left on this page would not be a conspicuous costume in the bride's trousseau, because it is of white cotton so faintly brocaded that, from a short distance, the figure is invisible. The flat design is hand-embroidered upon the material with white, cotton floss crossed with silk threads. Three of the motifs are embroidered upon each of the two panels which form the front of the skirt, and slightly overlap each other. The panels are loosely caught in near the hem, and open a trifle as the wearer walks, for Doucet is not prone to hobble her clientele. The skirt is plain in the back, and a slight fulness falls over the hips. The cutaway fronts of the jacket fasten with a cord of white brocaded cotton which loops over a single, embroidered, white button. A crossed strip of white net partly fills in the low-cut fronts of the jacket. A single embroidered motif trims the back of the coat, and there is one above each of the narrow, turnback cuffs of mineral-green velvet. The collar, which shows chiefly at the back of the jacket, is of mineral-green velvet, and the girdle with its sash-end falling over the left hip is of mineral-green chiffon.

PARTERRES BY THE YARD

Parterres of flowers may be purchased by the yard. They come in silks of the most

(*Continued on page* 134)

OYSTER BAY, SO LONG IN THE PUBLIC EYE, WAS, ON APRIL 4TH, THE SCENE OF THE WEDDING OF THE FORMER PRESIDENT'S DAUGHTER, MISS ETHEL ROOSEVELT, TO DR. RICHARD DERBY

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Colonel and Mrs. Theodore Roosevelt, the parents of the bride, with their youngest son, Quentin

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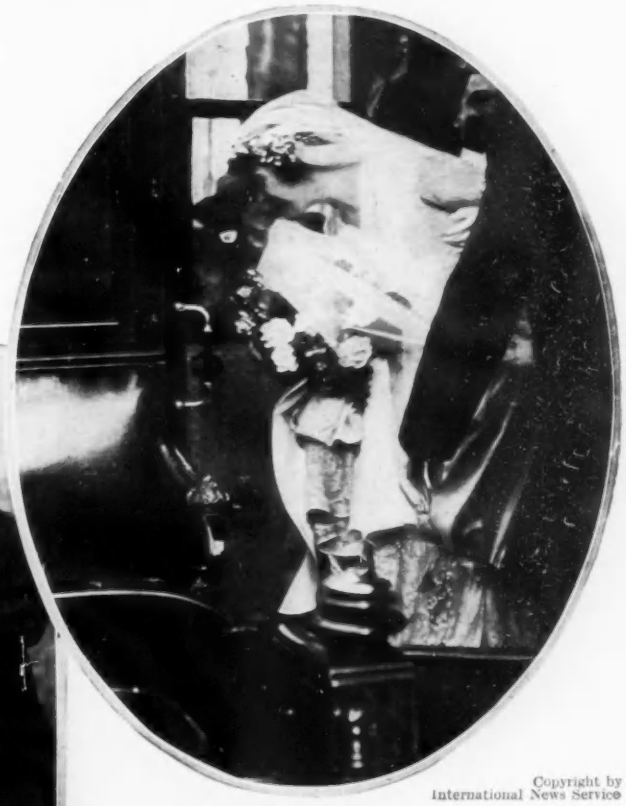
Mr. Franklin D. Roosevelt, the new Assistant Secretary of the Navy, and Senator Lodge of Massachusetts



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The bride, tightly clasping her bouquet of gardenias and orange blossoms, as she stepped into her limousine after the ceremony. Dr. and Mrs. Derby sailed next day for Italy, where they will spend two months in a villa owned by an aunt of the bride

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Great was the crowd of townspeople around Christ Episcopal Church to witness the arrival and departure of the bridal party

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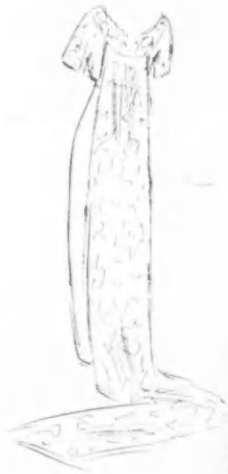
Mr. and Mrs. Theodore Roosevelt, Jr., and their little daughter, Grace Green Roosevelt

FOR THE WEDDING GOWN DOEUILLET SELECTS PLAIN SATIN GUILTLESS OF FRILLS, MARTIAL ET ARMAND CHOOSES THE REGAL DIGNITY OF A COURT TRAIN, AND BEER, UPSETTING CONVENTION, BOLDLY PRESENTS AN ANKLE-LENGTH DRESS, AND A SHORT, FESTOONED TRAIN



An ankle-length wedding gown is quite a novel thing, and most consistently Beer has given it a short veil of rose point garlanded with orange blossoms and caught in with the draperies of the skirt in a charmingly unusual way. The underskirt, which drops below the lace-trimmed, liberty satin skirt, is of plaited chiffon

At a first glance one is unable to decide what constitutes the quite original charm of this wedding gown which Doeuillet designed for a French bride, but on the second glance one recognizes that it is partly the absence of the usual cascades and drapings of lace. The only bit of lace is the shaped piece of fine Venetian which crosses the bust. The veil of tulle, caught low over the brow with a spray of orange blossoms, is also a slight deviation from the usual, as lace has practically been the season's rule. The skirt is draped at the left, slashed at the ankle, and spread into a short, round train

For an American bride Martial et Armand designed a gown of satin and Valenciennes lace with a skirt slashing to show the silk stockings and the dainty slippers, and a long, court train of white brocade. A wreath of orange blossoms encircles the head, and from this rises a flower spray. A frill of lace edges the veil from temple to waist-line

IN PARIS WITH VANITY FAIR

The Spring Season is in Full Swing and in Its Sweep is Carried Along the Gay Parisienne, Electrifying Race Course and Theatre Foyer by the Chic of Her Attire

MATINÉES for the benefit of the heroes of the ill-fated Antarctic expedition are the order of the day in Paris. One of the most successful of these entertainments has just been given at the Théâtre Femina under the patronage of the Princess Murat, Infanta Eulalie, and other fashionables. On these occasions it is usual for well-known society people and prominent actresses to offer their services, but it is almost a foregone conclusion that none of them will appear.

This is frequently the disappointing situation at the morning conferences, too, when the drawing-card of the whole affair is replaced by some lesser personage. This often gives rise to most exciting situations, for French audiences are most demonstrative, and make no effort to hide their real feelings; when pleased they shower "bravos" and stormy applause, but when disappointed they are apt to show their displeasure in some very positive way. At a recent conference in one of the smart theatres the select audience showered footstools on the stage as a mark of disapproval when the much-advertised artist, the star of the occasion, failed to appear.

At the Scott benefit, however, Charlotte Lysès and Sacha Guitry saved the day by giving a clever scene from "*La Prise de Berg-op-Zoom*," and a bevy of popular actresses sold programmes and favors at ridiculously high prices. Among them was Mlle. Gaby Boissy, whose pretty face was half hidden under an enveloping hat of black tulle. This is sketched at the top of page 28. The double ruche of black tulle, which encircles the head, narrows above the eyes and at the nape of the neck, but widens on each side of the head, where it lies almost flat against the cheek. A similar ruche forms the crown, from which rises a black paradise feather posed at a new angle.

À BAS LES AIGRETTES

Hats are allowed at the afternoon conferences and at the music-halls, but at the theatres they are permitted only in the boxes; and just lately aigrettes and towering head-dresses have also been barred. She who goes to the Vaudeville Theatre with her beloved paradise waving above her brow is courteously escorted therefrom in the care of the *vestiaire*. At a recent première at this theatre head-dresses were conspicuously absent, and in the *salle* one saw only fillets and close-fitting caps shorn of aigrettes. The smartest head-dress of the evening was the crownless turban of black tulle sketched in the lower, left-hand corner of this page. This was worn by a smartly gowned Frenchwoman who was still on the sunny side of forty. A width of very fine tulle footing was placed under a narrower width of footing, and the whole was plaited and banded with three-quarter-inch black velvet ribbon, knotted squarely in the middle of the forehead. The confection was posed very low over the eyes, and mounted on a skeleton of wired tulle which was visible only to the most careful observer.

One of the charming low head-dresses that were the result of the theatre ban placed on hats and tall hair ornaments

Doucet has gowned Mlle. Vera Sergine for the first act of "Hélène Ardouin" in a simple gown of myrtle-green crêpe de Chine

DOUCET DESIGNS FOR A NEW PLAY

As *Hélène Ardouin*, at the Théâtre Vaudeville, Mlle. Vera Sergine scored a great success in a rather difficult rôle. For the first act she was gowned by Doucet in the myrtle-green crêpe de Chine frock sketched on this page. This consists of a draped skirt and a kimono waist. Two sash-ends of black satin hang from the girdle at the right side of the back, and an inch-wide band of the satin borders the collar of white, embroidered batiste.

With an evening gown of gold-colored satin under a draped, beaded, and betasseled tunic of tulle, Mlle. Sergine wore cothurns of gold satin with large, square bows of satin drawn through buckles of brilliants. This was the first appearance of the large bow on the cothurn.

Later in the play Mlle. Sergine wore the house-gown of *café-au-lait* chiffon and matching Venise lace which is sketched on page 29. The simply made frock of lace is worn under a mantle of the lace which hangs like a chasuble from the shoulders. It is held in place by scarf-like ends of chiffon which cross the shoulders and hang to the knee on each side; here they are attached to the mantle under heavy ball tassels. This would make a charming addition to a bride's trousseau.

PARIS AMUSES ITSELF

The Grand Guignol has been presenting, in addition to their usual "thrillers," a new attraction, called "*Les Ficelles*," a box of marionettes. The nine players in this little sketch please the audience immensely. At one of these performances I saw a most unusual scarf arrangement. White tulle was drawn across the chest, and the two edges were brought together in the back and attached to the low-cut corsage by a clasp of brilliants. The ends of the scarf fell to the hem of the skirt.

A trio of Californians, armed with an instrument known at Ciro's as a "bazoo" and a choice collection of ragtime songs, are entertaining the supper-goers at that restaurant, and incidentally reaping a rich harvest. To these singers, a prestidigitator, a colored clog-dancer, and a performer of the latest interpretation of the tango, has been added a most amusing collection of mechanical toys, which are carried about from table to table for exhibition. Supping there two nights ago, I saw, at the long table next to mine, a feathered peacock strutting up and down the cloth, turning its head from side to side and spreading its tail in the most approved peacock fashion. On another table a white bear stood erect, a blow-pipe in one hand and a small basin in the other, gravely blowing genuine soap-bubbles. Most popular was a tiger, about the size of a cat, astonishingly lifelike, with the most cunning mechanism concealed under its striped skin. Looking fiercely about, the creature would walk forward a few paces, then crouch and spring. While this was going on, a small, hairy lion indulged in the same performance on the other side of the

The youthful Parisienne is now perversely powdering her coiffure in streaks to simulate hair just turning gray

Among the many pink-clad diners at the Ritz one evening was noticed one in this gown with a knotted girdle as a bodice

At the Scott Benefit this black tulle hat half hid the pretty face of Mlle. Gaby Boissy

The "Sophia" model of khaki-colored brocade and blue chiffon is the favorite of the whole Margaine Lacroix collection

room, appearing about to devour a small, mechanical child who was solemnly executing a *pas seul* in the face of danger. Shrieks of laughter greeted these toys, many of which were bought and carried away by the delighted guests.

POWDER-STREAKED COIFFURES

At a nearby table sat a young Spanish woman, quite the youngest and prettiest woman in the room, with her hair powdered in the new fashion—that is to say, in soft streaks to simulate hair which is turning gray. It is impossible to describe the coquettish effect of this touch of powder. It has long been the custom to accentuate the color of naturally gray hair by a touch of powder, but this fashion of streaking the coiffure to simulate hair just turning is quite new.

At Henry's the other day I noticed a Frenchwoman celebrated for her beauty, who was wearing her hair this way. The coiffure was waved, drawn low over her cheeks, and banded with an inch-and-a-half black velvet band. Above this the hair was drawn high on the back of the head, to fall over the band in a mass of curls. Her severe little hat was tilted high in the back to show the hair. The hat was of deep, rich, corn-colored straw banded with corn-colored velvet, and the under part of the brim was faced with black straw. Two wide quills, the one yellow, the other black, stood high in the back. This is illustrated on page 27.

Henry's, by the way, is in high favor with Americans, and one rarely lunches there without seeing familiar faces. At a neighboring table to-day I noticed Mrs. Vatable in a very becoming frock of black charmeuse, and a small black hat with a tall aigrette posed in the middle of the back. The charmeuse corsage of her gown, where it opened over a tucker of white tulle which was partially veiled with black Chantilly, was narrowly bordered with tailless ermine. Three slender bracelets of diamonds had slipped halfway up her forearm over her sleeve of black charmeuse.

Wind and rain at the Auteuil races made such suits as this of blue serge the order of the day

At another table our American Ambassador, Mr. Herrick, was lunching with friends. Farther down the room I noticed the marquis de Beauvoir and Baron Neuflize.

A PINK DINNER AT THE RITZ

The Easter rush to Paris has filled the hotels with strangers. Last night at the dinner hour the great *salle-à-manger* of the Ritz was crowded, and would-be diners were turned away for lack of tables. Oddly enough, most of the women were gowned in pink, and their frocks, together with the rose-laden table, made the room a symphony in pink and white, broken by black splashes of masculine attire. Women have suddenly developed a passion for pearls—large pearls—and as I looked about me last night it seemed that about every woman's neck was looped a fortune in these softly lustrous gems.

My nearest neighbor was clad in satin. Her sleeveless bodice consisted of little more than a girdle which was crossed in the back and knotted high on the bust in front. The plain skirt was simply shirred at the waist-line. As can be seen in the sketch on this page, this gown is simplicity itself, but it was almost outranked by another, also of pink satin, where the close-fitting bodice was corded onto a plain skirt which opened in front over a tulle petticoat. The severity of this frock was softened by a voluminous scarf of white tulle which was wreathed about the shoulders and which trailed upon the floor.

BRAVING THE AUTEUIL COLD

Again a cold, gusty wind blew at Auteuil, and occasional bursts of rain sent people scurrying for shelter to the tribunes. But in spite of all, the crowds remained, cheering madly when Toury's "Oiselette" won the steeplechase. It was a luckless day for the camera men. The Parisienne wears furs on

When taffeta frocks are made as charmingly as this one of Chinese blue, this material can not be utterly ostracized

Taffeta is introduced here only in the rose-and-green flowered coat; the skirt is of plaited white voile

the slightest excuse, and the unseasonable weather of Sunday caused her to swathe herself in furs from head to foot, so that only her small, black hat with its towering paradise, and her smartly shod and thinly stockinged feet were visible. A brilliant exception to the general sober gowning was encountered in the paddock. A belted and slightly draped tunic of lemon-colored crêpe which almost concealed the short underskirt of black satin, was worn with a plain bodice rather closely drawn down under the belt. The sleeves were long and close-fitting. A ruff of dark fur was worn about the neck.

Equally exceptional was a frock of black satin worn by a slender woman with the blue-black hair and the delicately penciled, blue-black eyebrows so characteristic of the Parisienne. The short, satin jacket opened in front over a close-fitting, buttoned waistcoat of white satin which disappeared at the waist-line under a girdle of bright green taffeta, bowed and buckled in front. Strings of pearls encircled her bare throat, which was protected in front merely by bits of thin lace arranged in a V above the low-cut waistcoat. The skirt was slit to the knee on the left side in front, to show a thinly stockinged limb. With sleeves to the elbow, and without stole or muff, she walked up and down, regardless of wind and rain. These two frocks were photographed again and again while the wearers posed with great amiability.

The cameras were clicking again as I approached a brazier where a tall woman, attired in black satin, held out her hands to the agreeable warmth. Her gown, though modish, was inconspicuous, save for a huge, artificial rose of robin's-egg blue, which was pinned to her left shoulder, so that when she moved her head, her chin touched the blue petals. Her hair—this was the point—her brown hair was powdered. Not grayed all over, as one might suppose, but powdered with distinction in streaks and waves, and the effect with the blue flower was charming. Her hat was black trimmed with paradise, and the narrow boa of gray-tinged sable held close about her throat toned well with her hair. Afterward on the promenade I noticed again a powder-streaked coiffure under a tilted black hat.

FAVORED SERGE AND HOPEFUL TAFFETA

A very simple suit of dark blue serge which was much admired at the races is sketched on page 28. The conspicuous feature of this costume is the scarf or sash of smoke-gray satin which is draped about the hips. The short jacket is collarless and an upstanding plaiting of lace gives a dainty touch to the neck.

After the failure of taffeta last season, it was surprising to find the couturiers offering it again this spring; but taffeta was shown at all of the openings, and is still trying to creep into the smart woman's spring wardrobe—with what success remains to be seen. The two frocks sketched on this page appeared at a luncheon the other day. The frock on the left is made of Chinese-blue taffeta, with a delightful vest of white tulle. The other model has a coat of smoky gray taffeta, flowered in rose and green, and worn over a skirt of plaited, white voile.

MARGAINE LACROIX'S FAVORITE

At another luncheon party was seen the model sketched in the upper, right-hand corner of page 28. "Sophia," it is called, and it is the favorite model of Margaine Lacroix's collection. Khaki-colored brocade is draped tunic-wise over a short, tight, lapped underskirt. Blue chiffon forms the yoke and the close undersleeve. The V-shaped piece of lace set into the front of the gown is broken at the waist-line by a cluster of blue flowers. Long, scanty frills of lace fall over the back of the sleeve. The edges of the skirt and of the tunic are finished with rolled hems.

In her new play, Mlle. Sergine wears this Doucet house gown of chiffon graciously cloaked with lace

Louise gives this smart gown of "café-au-lait" faille a vest and sleeves of French-blue faille embroidered in black, and a tasseled sash-end of the blue shaped and posed like the sporran of the Scottish Highlander. The narrow-brimmed, sailor hat is crowned with robin's-egg-blue crêpe cloth, and banded with black straw and roses

A coquettish bit of a bonnet, with brim tilted in the back by a cluster of roses from which streams a Nattier-blue ribbon, is crowned with pink roses and foliage

For the maid-of-honor was designed this hat with a transparent edging of pink chiffon extending over the floppy brim, and Nattier-blue velvet caught about the crown with knots of pink roses

Distinctly a garden-party hat, under-brimmed with black straw and crowned with pink taffeta. Big, pink roses with green foliage tip quite over the brim, and a dark blue rose adds a touch of fantasy

WHY THE OUTCRY AGAINST THE GROTESQUENESS OF MODERN FEMININE ATTIRE WHEN ON EVERY SIDE WE SEE SUCH PICTURE EFFECTS AS THESE, THE ESSENCE OF FEMININITY AND SOFT CHARM

MODELS FROM LOUISE & COMPANY

FINANCING A DAUGHTER

The Indulgent American Father Who, at the Word "Dot," Draws Tight His Purse Strings, Might Emulate the Prudent French Sire Who Makes His Daughter's Marriage an Investment for Her Happiness

THE word "dot" seems to be irrevocably associated in the American mind with leaky castles and beggared titles. In France, however, where the term originated, its significance is much more cheerful and inspiring; it is used daily by all classes of society to indicate the nest-egg put aside by every conscientious father and his beloved daughter.

In this country the word has been used almost exclusively by the rich and fashionable, and perhaps for this reason has lost much of its simple meaning. The family of moderate means finds something awe-inspiring in the very sound of it, and is apt to regard the institution as nothing more than an ultra-advanced fad. This is an unfortunate mistake. In France, the giving of a marriage portion is not a habit confined to the aristocrat and the millionaire. There you will hear the daughter of a shoemaker speak as glibly of her dot as the heiress of a marquis, for the French father who does not settle a sum of money on his daughter on the occasion of her marriage is regarded askance by his acquaintances.

THE INDULGENT AMERICAN FATHER

For some unknown reason (prejudice is perhaps the better word), the American father disapproves of the dot. Although he values his independence more than anything else in life, he is bitterly opposed to handing on that precious independence to his daughter, albeit there is no more indulgent man in the world than he. He winks at extravagance and chuckles at waste, feeling a strange exhilaration in the sensation of largess. Nothing is too ridiculously extravagant to shower upon his children—while they are children. Then their nurseries are crowded with the newest, most expensive mechanical toys, their parties are scarce less elaborate than their mother's, they have a veritable retinue of guardians and flunkies, the wardrobes of princesses, the pleasures of—American children. But wait until such time as one of these pampered daughters prepares to wed!

FRENCH PRUDENCE

Begins then the difficulty.

The adoring father becomes adamant at the mention of the word dot.

"What? Endow my daughter, put her up for sale, that some worthless schemer may marry her for her money? Never!"

No amount of persuasion will move him; he refuses to be logical on this point.

The French father is altogether different. He is essentially practical and business-like. He does not lock the ethics of business in his office safe, but applies it with equal impartiality at home. He teaches his children the value of money, and encourages them to save it. Instead of showering candy and theatre tickets upon them, he opens for each a bank account. The girls are instructed in sewing and embroidery, and they are early engaged in marking their initials upon a store of household linen. A French father considers the marriage of his daughter as a serious business proposition, and his ambition is to equip her properly for her venture. He regards the dot as an insurance against domestic disaster, and as a most satisfactory investment for his money.

There is another phase of ethics involved. What girl can preserve her self-respect and independence after marriage without a bank account of her own? It seems extraordinary that the keen, quick-witted American father, who has surmounted so many difficulties by the sheer power of his shrewdness, can yet be so blind to this aspect of the case. He has fostered his daughter's love of display, her idleness, her craving for beautiful clothes; through years of careless and affectionate indulgence he has created, bit by bit, an exacting and luxurious woman whose whim has been law. Why, in the most serious crisis of the girl's life, should he shirk his responsibilities?

Is it dignified to bluster? Is it wise to rehearse the threadbare argument that because he began at the foot of the ladder his daughter should do the same? Cold reason could easily prove to the excited parent who argues thus that his early beginnings were quite different from his daughter's. Money was scarce in those days, and his pleasures were, in consequence, restricted, while his daughter's life has been utterly carefree. He is in no mood, however, to listen to reason, and so this event in the girl's life is likely to be forever associated in her mind with futile bickerings and the endless and wearisome discussion of ways and means.

BAITING THE FORTUNE-HUNTER?

All this confusion is avoided in France. The question of the dot is arranged long before the marriage, and the family of the bridegroom is aware, to the fraction of a franc, what the portion of the girl he is to marry will be. The French father would be amazed to hear that in endowing his daughter with a "nest-egg" he was merely laying the bait for an unscrupulous fortune-hunter. That is not his point of view; before bestowing his child he will look as carefully into the habits and antecedents of his prospective son-in-law as he would into the merits of any business enterprise in which he intended to invest money. When he has satisfied himself regarding these very important details, he will hand over his daughter with pride, assured that he has started her fairly on her married life, and convinced that her dot will be a help to her as a young housewife in many an unexpected emergency.

The American father, unfortunately, seems unable to carry the shrewdness and perspicacity that mark his business transactions into his private life. Here, perhaps, is one of the causes of those unfortunate alliances with a continental *parti*, of which we sometimes hear, where the fortune which was intended to found a foreign home for a beloved daughter becomes the chief element in an international scandal. Ergo, argues the American father, the dot is an unmitigated evil; had there been no dot there would have been no marriage to a worthless fortune-hunter. But these occurrences are really quite rare.

THE RED SEAL

Granting that the American father is brought to see the wisdom of bestowing a dot, it remains to adopt the further continental policy of securing it legally to his daughter. Under the conditions prevailing in most European countries, it is absolutely necessary, in order to safeguard the property rights of a married woman, that some sort of legal settlement be made prior to the wedding. In many countries in Europe it is difficult, if not impossible, for a woman to hold property independently of her husband. So when an American girl marries a foreigner, too much caution can not be exercised in making the marriage settlement. It should be definitely arranged that the income from the girl's dot be paid directly to her; otherwise it will probably go into the family purse. Affairs of this kind demand the services of a clever lawyer, and sentiment should play no part in an arrangement which is regarded by foreigners as purely a matter of business, where all risk must be eliminated.

The number of American girls who marry foreigners, however, is small compared to the number who choose husbands from their own country. In these cases, the American father argues, there is no need of so circumspectly hedging his daughter's future. There is no fear of her dot being diverted from its proper channel. American laws are particularly designed to protect women, and there is no question of complication in the matter. True though this is, it seems a bit foolish for him, after having swallowed the camel, to strain at a gnat. Why not make the whole affair a purely business transaction, quite apart from the sentimental phases of the situation, and thus place his daughter on a perfectly safe and independent footing financially?

FANNY S. THOMAS.

IS MARRIAGE A ROMANCE OR AN ALLIANCE?

WHEN life was simpler in this country we had the bridal dot, although no one called it by that name. Under the English common law, which was the inheritance of the American colonies, a woman's real estate passed, upon her marriage, into the control of her husband, although his jurisdiction extended only to the expenditure of the income. Under this same common law the wife's earnings, if she was a wage-worker, went into the husband's pocket. In fact, as a writer on law declares, a married woman had practically no civic existence, and in her legal relations acted entirely under her husband's dictation. Where statute law has not superseded common law, these conditions still obtain in this country, and it is only within the past forty years that the British Parliament has modified the laws regarding a married woman's real property.

In return for the rights exercised by the hu band over the wife's real estate, she obtained a dower right in his estate, and he could not alienate it without her consent as expressed over her signature. Many a wife granted assent as a matter of course to the transfer of the husband's real estate when he had contracted to sell, but there were also many wives who stoutly held out for their dower rights, and made

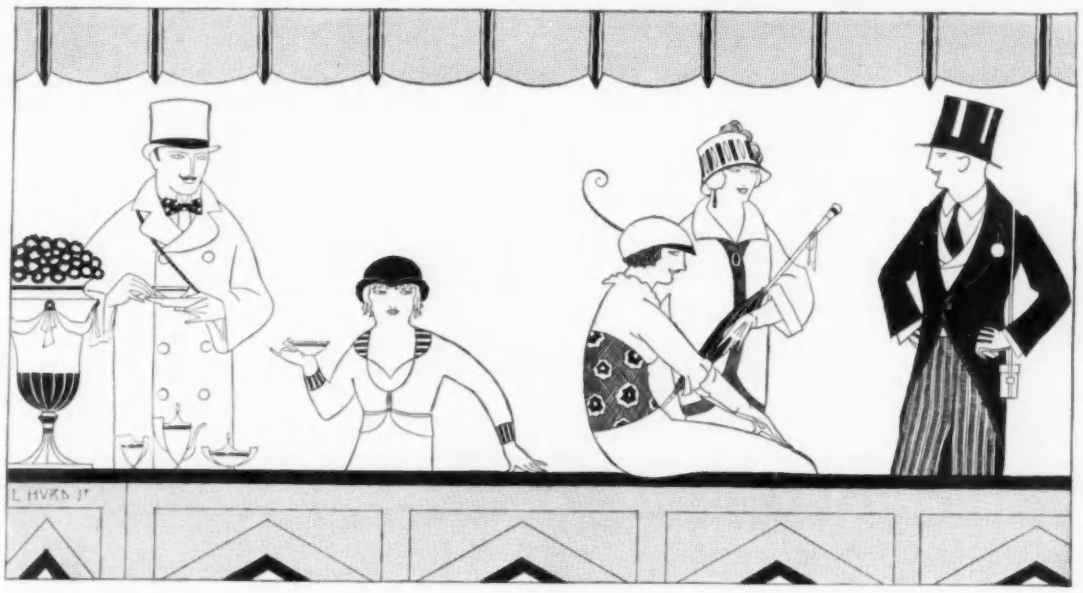
(*Continued on page* 124)

THIS bridesmaid's gown would charmingly fulfil its mission of bestowing novelty and color upon the wedding procession. The base of the skirt is cream satin, and down both back and front runs a panel of green net; the spaces between are draped with cream Malines lace caught up by a bow of green net edged with bias folds of green satin. The transparency of the net bodice is not impaired by the slight embroidery of crystals and pearls, but the lower part is given solidity by a girdle and basque, on which the jewel embroidery is heavier; a slender triangle of the girdle clasps a bow of green tulle.

WITHIN the formula of white satin and lace for the wedding gown the designers can weave only a few variations on old themes, but these little deviations are just what give a model its cachet. In this original model by Fox the prescribed white satin is used for the skirt, the train, and the right side of the bodice; the other side, with the sleeve, is of tulle, while the right-side sleeve is of antique *pointe d'aiguille* lace. The lower bodice, the short, irregular tunic, and the skirt inset are also of this lace. A cluster and a fall of orange blossoms are caught at the right side of the corsage. The train, falling from the shoulders, is cut away at the neck in a V that runs almost to the waist-line, and discloses a transparent lace insert. A scarf of the real lace, draped over tulle, forms the veil.

MODELS FROM T. M. & J. M. FOX

WITHIN THE BOUNDARIES WHICH CONVENTION CIRCUMSCRIBES ABOUT THE WEDDING GOWN, IT CAN ATTAIN ONLY SMALL MEASURE OF INDIVIDUALITY; TO THE BRIDESMAIDS, THEREFORE, MUST BE DEPUTED THE TASK OF LENDING WHATEVER OF NOVELTY THE BRIDAL CORTEGE IS TO HAVF



AS SEEN *by* HIM

When Paris, Cradle of "La Politesse," Thinks It Necessary to Establish a League of Politeness, What, We Ask, Should New York Be Doing?

FROM vague rumors we learn that in Paris, the city of traditional good manners, a league has recently been established for the cultivation of politeness. This society—the personnel of which is largely feminine—has for its patronesses many titled women who bear names sacred to the Faubourg, and many women who represent the world of art, music, and literature. One of the objects of the League is to report specific instances of good deeds, civility, and gentlemanly and kindly actions, and to reward them with medals and by honorable mention. In these days of rushing motors, long-distance telephones, wireless stations, and the abandon of *"le trot"* it has come to be *sauve qui peut*. The Parisienne believes, however, that many men, and not a few women, have become obsessed by the noise and hurry of the century, and that they are only careless and not arrogantly impolite.

It is with pleasure that we learn also that there has been a movement of the same kind among the best-known New York hostesses. For the last half-dozen winters there have been many indignantly just complaints in regard to the boisterous and ill-bred antics of certain young men who have forced their way into society. After searching for reasons as to why this state of things should exist, the New York hostesses have come to believe that it has, partially at least, resulted from the general letting down of the bars in the summer time. Perhaps, also, the conduct of the débutante element, and that of a few older women and men, has been responsible for the amazing informalities.

THE FAMOUS ÉLYSÉE BALL

Long ago, in Paris, before so many of the gentlemen of the *noblesse* lost their heads in the Place de la Concorde, some of the stately graces of the days of patches and powder still survived in the cradle of *"la politesse,"* France. But now, even there, these have been forgotten, and how shallow are the courtesies which have supplanted them! I have always contended that they were only veneer, and now proof is given my contention, for I understand that in Paris, at least, there has been, of late, a decline of even these superficial politenesses.

For proof of this boorishness one has only to read the history of the Élysée which was reviewed at the time M. Poincaré, the present executive of the French Republic, took the oath of office. During the Directoire this great building was used as a gambling-saloon and dance-house, and it was there that the famous ball was held at which only relatives of those who had perished by the guillotine were guests. All the dancers were in mourning, and partners in the quadrille saluted each other by short jerks of the head to indicate that they had suffered bereavement during the Reign of Terror.

In the changes of government which have taken place since that time I have, neither in my reading nor under my personal observation, found any more evidence of genuine politeness in France than in Germany or in England. However, the French have the art of concealing disagreeable things. They gild their bad traits with such consummate skill that the casual observer pauses but to admire, never suspecting what lies beneath the surface.

ART IN THE PLACING OF A CROQUETTE

Professor James Mark Baldwin, the psychologist, recently gave a talk in Paris under the auspices of the Comité France-Amérique. The French have become very keen for lectures of this kind, and have also gone deep into the more serious studies of occult philosophy. Professor Baldwin has been comparing French and American ideals, and perhaps it would not be amiss to quote him a bit in the hope that by a comparison of national traits the remedy for modern impoliteness may be discovered by American hostesses.

"One has only to pass a few months in London or New York after living for a time in Paris," said Professor Baldwin, "to feel the contrast. In France the esthetic values of things are in evidence everywhere, in the street decoration, the quality of the public monuments, the shop windows, the costumes of the people, and even in the cuisine. It is shown in the necktie, on the leg of lamb at the butcher's shop, in the 'lie' of the croquette on the plate at the restaurant, and in the delicious suggestion given to the bonbons by their *'mise-en-scène.'* The chef has his inspiration even as the musician has. Everybody is expected to be an artist—in the trivial as well as in the important—even in the most commonplace details of every trade."

In other words, the lecturer wishes to show that the French system is one of social *laissez-faire* along with personal restraint, while the American system is one of personal *laissez-faire* under social restraint. In this country we have full personal liberty, but in France there seems to be a fearful code of family conventions which hedge one in.

POINTS ANENT "LA POLITESSE"

At this time, just as the summer season is approaching, many of us are making preparation for our annual jaunt to the continent of older civilizations. Paris is at its best in April and May. We shall see the horse-chestnuts in bloom on the Boulevards, and in the early afternoon we shall see gay motors and equipages lining the rue de la Paix and the avenues of the shopping districts. We shall motor to the Bois, and take tea at the Pré-Catelan or at the old Cascade, and we shall view again the beauties of the Acacia way. Later in the day we shall go to the different clubs for *"le sport,"* and later yet assemble at the Salons, do the plays, and the *cafés chantants*. We shall again dine in the same restaurants, dear to the American heart and purse, and stop at the same hotels. Perhaps, also, we shall take long automobile trips through the provinces, stopping for breakfast and dinner at the tiny wayside inns, viewing the châteaux on the Loire, and returning to Paris for the races.

We shall have two full months before the London season will be in bloom, and perhaps, during that time, we may have opportunity to observe the progress made by the League of Politeness. Even if this admirable society has not extended its influence to all phases of metropolitan life, we shall certainly not see in Paris—not even in the present craze for the American ragtime dance—such exhibitions as have been daily and nightly on view in New York.

A FAMILIAR "BÊTE NOIR"

And this brings me in position for my second firing-line. Once more I can not refrain from attacking my particular *bête noir*—the modern dance. Paris may have naughty dances by naughty dancers, but their naughtiness is professional. Professional dancers—perhaps not as decent, but at least more artistic—do the "stunts" in restaurants and dance-halls which are done here by the guests. The Parisian rarely visits such resorts as the Rat Mort, the Moulin Rouge, or Maxim's; these are reserved for Americans and other naive strangers who believe that they are seeing Paris life. Even in those restaurants, however, where the dancers are paid, there is at least preserved the veneer of civility, if not the conventions. A Frenchwoman commenting this past winter on the dancing at tea-rooms, restaurants, and "cabarets" in New York, observed that it was much more decent than in Paris, but it impressed her as being somewhat crude and good-humoredly peasant-like.

(*Continued on page* 112)

THE FULFILLING OF THE LAW

IN his book "The New Freedom," President Wilson has said: "The only thing that can ever make a free country is to keep a free and happy heart under every jacket in it." So compactly is his meaning phrased that it is impossible not to borrow the words and say, that the only thing that can ever make this a truly progressive country is to teach the optimistic heart under every jacket in it that the making of a law one day and the blithe breaking of it the next is not progress; that it bears the same relation to progress as does the performance of the traditionally accommodating frog that hops two feet up the wall of the well every single day in the year and somnambulantly slides back one foot and eleven inches and a half each night.

OUR statute books are heavy with a heterogeneous mass of technical phraseology which confuses the meaning of the law. As a nation the United States pays hundreds of thousands of dollars annually to have ponderous legal phrases compiled, and then as individuals we are circumstantially compelled to pay other hundreds of thousands of dollars to have them interpreted for us. The halls of our State houses are crowded with legislators who are constantly formulating new laws for the morrow, while the columns of our newspapers are full of sensational instances of the evasion of the laws that they made yesterday.

DOUBTLESS many a woman who may read this article has, as Madame Nordica recently lamented, paid taxes toward an appropriation to have a pavement laid in front of her house, only to find later that her children continued to play in a muddy street. It appears to be taken for granted by the average citizen that the mere legalizing of his desire will automatically bring about the desired reform. A most apt illustration of this civic optimism which seems to spring eternal, at least in the New Yorker's breast, is afforded by the fate of the law forbidding the encroachment of merchants and their wares upon the public domain. Until very recently this bit of unenergized legislation has lain unmolested on the statute books while the wares of the merchants lay in a similar condition on the sidewalks, except for their occasional disarrangement by some passerby unskilled in New York gymnastics. So much the worse for the passerby.

SINCE it appears that periods of public education varying in length and intensity of expression must precede permanent changes in the conduct of affairs, why not spend more time, lectures, and literature in teaching the individual the meaning of the laws which are already made, and less time, lectures, and literature in making new ones? The peace societies of America have adopted such tactics in the furtherance of their policies. Through lectures, mass meetings, periodical literature, and newspaper publicity, they skilfully present to the people at large arguments based upon the statistics which support their contentions. In this way they hope to develop an enlightened public opinion which, when the peace party in Congress secures the desired legislation covering their policies, can be depended upon to establish the reform indicated by that legislation.

ON the whole, it would seem that there is more urgent need for groups of citizens whose energies are devoted to enforcing the laws than there is for those who work for new legislation. It might not seem amiss to paraphrase David Starr Jordan and say, Wisdom is knowing what law to make next; Skill is knowing how to enforce that law; Virtue is enforcing it; and the greatest of these is Virtue.

TO KNOW THESE FASHIONABLES IS TO BE AT HOME IN ANY OF THE CAPITALS AND CITIES OF PLEASURE IN EUROPE—TEMPORARY DWELLERS IN MONTE CARLO

Mr. and Mrs. Jefferson Davis Cohn each side of their guest, the Princess Stéphanie, daughter of the late Leopold of Belgium. Mr. and Mrs. Cohn, whose yacht has all winter been anchored near Monte Carlo, also entertained Infanta Eulalie

Mr. Anthony Drexel of Philadelphia is as familiar a figure on the Riviera as in America

A merry party about to put their fortune to the test: Lady Ingestre, Lady Beatrice Herbert, Lord Edward Grosvenor, and Lady Victor Paget on their way to the Casino

Among her famous guests the Princess Colloredo-Mannsfeld numbers the German Emperor, whom she and her husband entertain during the hunting season

The marquise de Casa Fuerte, a celebrated beauty, is one of the most popular hostesses in Paris

The Countess de Libran, with a favorite dog, on her way to her morning ride in the Bois, graciously pauses a moment for the camera

SNAPPED IN THE BOIS—FAMOUS HOSTESSES OF FAMOUS GUESTS WHOSE HOSPITALITY PUTS A GIRDLE ROUND ABOUT THE EARTH

A setting for a home wedding that would be possible in any house. The velvet window draperies are drawn at each side, and flat against the window is stood a plain gold screen. In front of this is a cloth-covered table holding candelabra and candlesticks. From this altar greenery curves out to two pedestals that mark the portion reserved for the wedding party

A quaint choice of flowers for the bridesmaid's bouquet is pink Killarney roses, yellow daisies, mignonette, and ferns, tied with pale blue ribbon, showered with the daisies. The two bouquets are from Kammann & Crowley

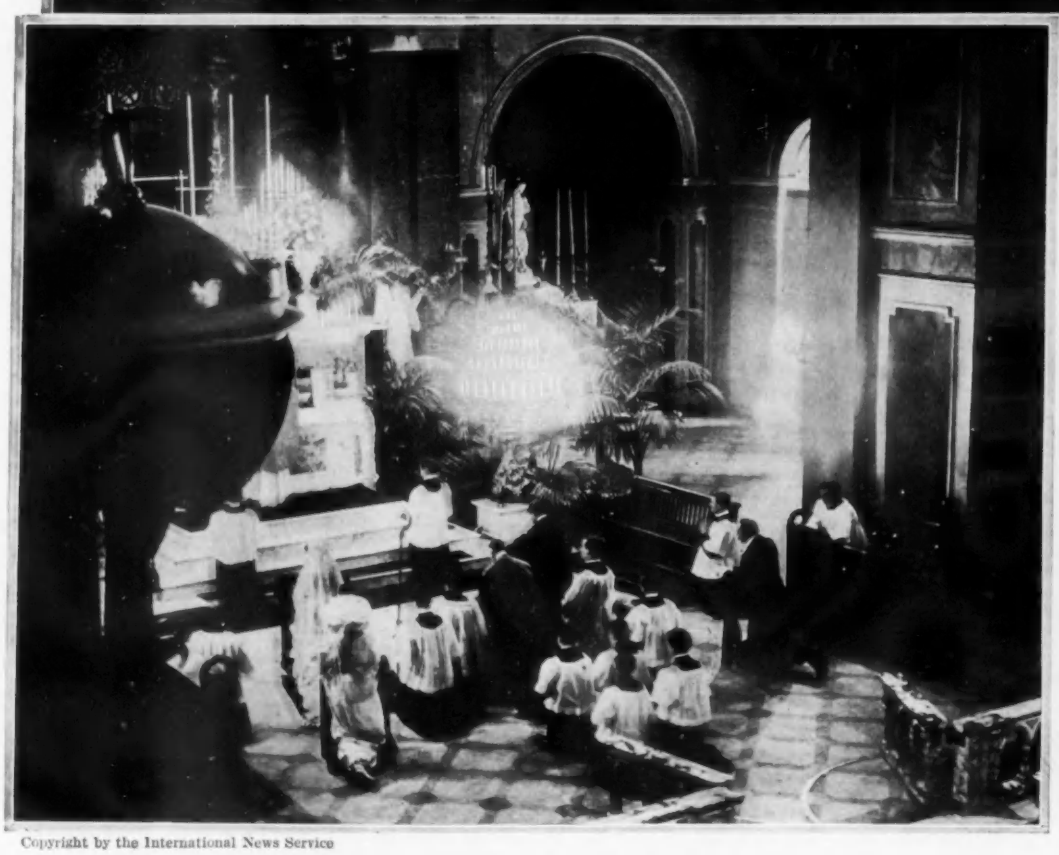
This was the charming background for the wedding of Miss Helen Gould to Mr. Finley J. Shepard, at the bride's country home at Irvington, New York. Against a bank of growing palms and Easter lilies stood forth the double kneeling-bench, cushioned in white satin. The aisle was formed by the joining of flower-adorned posts of white enamel with streamers of white satin ribbon

DECORATIONS FOR THE WEDDING CEREMONY,

AND NEW BOUQUETS FOR THE BRIDESMAIDS

Photograph by Campbell Studios

An ideal setting for an outdoor wedding may be made with a series of light frames over which wire netting is stretched and entwined with marguerites and smilax. Between the first arch is placed a large rug on which is set the kneeling bench. A strip of carpet leads from the house to the rug



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Just before high noon in the old, beautifully frescoed Roman Catholic Cathedral of Baltimore, amidst the subdued splendor of hundreds of lighted candles, Cardinal Gibbons solemnized the marriage of Miss Eleanor Douglas Wise to the Duke de Richelieu. The bride and groom are seen kneeling on separate prie-dieux facing the altar, and behind them are the maid-of-honor, the best man, and a group of acolytes and altar boys

Yellow roses and violets, tied with pale blue ribbon showered with violets, in a frame of plaited white mousseline, make a charming bouquet for the bridesmaid

WITH THE BRIDE LIES THE CHOICE OF A WEDDING OUT-OF-DOORS, AT HOME, OR IN CHURCH

A FLATTERER *of* WOMEN

Chabas, with His Trick of Catching the Evanescent Charm of a Woman and of Etherealizing the Nude, Is a Subtle Flatterer in Paint

By R. C. DUNNING

AMONG the French painters of today who have attained celebrity, the name of Paul Chabas ranks high. It is as a painter of light and atmosphere, as an interpreter of childhood and girlish grace, that he is greatest. There is nothing cryptic in his work, and yet he sees things in an original way. He does not leave the beholder gaping and bewildered, however. One feels that he is sure of himself. The cry of those who excuse the Cubists, *"Ils cherchent!"* is not needed here. Chabas rises above the chaos of the modern mob of Extremists, as the Sphinx rises above the sands of the desert. His freshness and sparkle, toned with sufficient unconventionality, give the final answer to their eccentricities.

His next merit after his lucidity is his handling of light. His pictures glow, and are full of the cool air of early summer. His reproduction of the reflection of the sky and of the passing clouds in still water is always done with a wonderfully poetic fidelity. His bathers are wet with actual sea-water and agleam with sunlight. In his painting of the Lac d'Annecy, in which so many of his models have been posed, he renders the diffused light that falls upon the water through the foliage of trees along the bank with a loving accuracy which is quite beyond praise. The "decomposition" of light as it falls upon the hair of a model posed in the open air has long been a technical problem. This problem he has approached gently and lovingly, and a glance at his pictures proves that he has solved it with a beauty that is a tribute to his genius.

M. Paul Chabas photographed in his Paris studio, an ideal atelier built according to his own plans

The coloring here is most delicately rich: the sea is an opal touched with rosy lights and pearly shadows, and the blond beauty of the model is a glowing center

Portrait of Madame Louis Aston Knight, mistakenly known to Paris journalists, and hence to the world, as the portrait of Madame Ridgway Knight

THE HONORS ATTAINED BY PAUL CHABAS

Paul Chabas was born at Nantes in 1869. He is a nephew of the famous Egyptologist, François Chabas. After he had completed the course of classical studies at the Lyceum of his native town, he went to Paris. He studied painting under Bouguereau, Fleury, and Albert Maignan, but his easy, original style is entirely his own.

His début as an artist was with a portrait in the *Salon de la Société des Artistes Français*, when he was only sixteen. Since then he has painted portraits of many celebrated people and, aside from these, mostly studies of those out-of-door effects of sun on water, which he loves so well.

M. Chabas is not without honor in his own country. He won from the *Société des Artistes Français* an honorable mention in 1892, a third medal in 1895, a second medal in 1896, and in 1899, *"Le Prix National"* for his picture called *"Joyeux Ebats,"* now in the *Musée de Nantes*, in his native town. For his *"Matinée de Septembre,"* painted in 1912, he won the medal of honor, which is the highest recognition which any artist can attain in France.

Chabas is, besides, a *Chevalier de la Légion d'Honneur*, and also an *Officier du Saveur de Grèce et de Léopold de Belgique*. Yet, in spite of his many honors and of that very substantial recognition which means wealth, he gives the impression of a man to whom success has meant, chiefly, the realization of an artist's ideal.

The photograph at the top of the page shows M. Chabas seated in a corner of his beautiful studio on the Boulevard Benthier. This *hôtel*, built according to his own plans twelve years ago, stands just within the "fortifications," as is called the great wall that surrounds Paris. Just back of the artist is hung one of his famous nude figures posed in water—a type of picture which M. Chabas particularly fancies and for which he has won renown. His atelier occupies the whole of the upper floor.

PAINTING BY ELECTRIC LIGHT

One day, as we stood together before an early portrait of his wife, Chabas said to me: "This illustrates a little theory of mine, which I put into practice here for the first time. Does it not seem as though portraits of women in evening dress should be painted by electric light? Except when they attend a few dismal court functions, they are never seen décolletées and richly jeweled in the daytime. Besides, the shadows are always too hard in daylight and every little detail of the toilette becomes too evident. So I paint such pictures by electric light to get

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"Au Crépuscule" was posed in the waters of the Lac d'Annecy—with the artist also probably in the water in order to catch that effect of dying light

CHARMING GOWNS FROM LONDON AND PARIS THAT MAY BE WORN BY THE POST-EASTER BRIDE AT THE HOURS OF FIVE AND EIGHT

A strong contrast is obtained in this dinner gown, wherein unequivocal black charmeuse is partially covered with diaphanous pink tulle. Charming is the garland drapery of gold lace caught at the apexes with pink roses, and the lace-and-rose banding of the Empire waist and short sleeves. Model from F. T. & L. Wilson, of London

The daintiness that forms so great a part of feminine charm is infused into this Doucet tea-gown of pink chiffon, doubly bordered with swansdown and lace. At the base of the tiny bodice of shadow lace is a rose-centered bow of deeper pink chiffon, the long, pearl-tasseled end of which catches up the flounces of shadow lace

Diametrically opposed in conception to the elaborate dinner gown opposite is this Greekly simple negligee, designed by the same London establishment. The color scheme, however, is distinctly modern, with the main part of the robe of flame-colored chiffon over beige brocaded crêpe, and a sash of black embroidered in vivid blues and reds

One of those silk turbans which, because of their material, belong to no one season. The black fabric used here is braided to give a brocaded effect. It is a Hennard model that, at the extreme rear of the oval, supports a trio of black, curled, ostrich feathers

A bowl-shaped, straw turban from Lewis, wreathed with button roses, and trimmed upon its convex side with ends of grosgrain ribbon, all in a monotone of old-red

An Ida Margueritte model that seems larger than it really is, not only because of the depth of the diadem brim of Prussian-blue straw, bound with Persian passementerie, but because of the size of the blue satin bow, at the knot of which nestles a red dahlia

In this white hemp turban, Reboux has gained an odd effect by edging the upturned brim with a roll of the straw. Erect in front stands the white cock feather

The bell-shaped brim of this Esther Meyer model is sufficiently wide and drooping to justify its being called a shade hat. The cream-colored leghorn is trimmed with a ruffling and a streamered rosette of rose crêpe ribbon

Not only does the brim of this Jeanne Lanvin bonnet shade the eyes, but its green lining proves an added protection from sun glare. Green and yellow bead motifs trim the yellow chip crown, and the strings are of green satin

THOUGH THE TENDENCY THIS SEASON IS TO DISCLOSE MUCH MORE OF THE FACE AND A LITTLE MORE OF THE COIFFURE, THERE ARE STILL SOME MODELS THAT SHOW IN THEIR DROOPING, EYE-SHADING BRIMS A CONCESSION TO BRIGHT SUMMER WEATHER

COUTURIERS ARE PERSISTENT FOLK: ASSUME INDIFFERENCE TO THE WATTEAU PLAIT, AND A NEW DEVELOPMENT WILL TAKE YOU UNAWARES; REFUSE THE DE MEDICI COLLAR ONE SEASON, AND IT WILL BE PRESENTED TO YOU, MODIFIED, THE NEXT; RESIST THE SHORT SKIRT FOR EVENING WEAR, AND ITS NEXT SEASON'S FASCINATIONS WILL MAKE YOU SUCCUMB

For Jeanne Faber of the Comédie Française, Premet has designed a gown of cerise crêpe de Chine brocaded in gold. The bodice, snugly draped, is touched to beauty by a bit of turquoise blue velvet which peeps above the low neck, and is used for a flat bow across the bust. A long strip of transparent gold lace floats like a flame from the shoulders—a glorified Watteau plait. Following the outline of the neck is a band of tulle studded with beads and rhinestones

Here is a sleeveless tunic of magenta cloth, collared once à la de Medici and again flatly with cloth from which long frills of lace depend; down the front of the bodice, and down each side of the skirt portion, run silver lacings. Skirt and sleeves are of magenta voile, and both are laid in fine, short tucks to give a soft drapery. The buttons on revers, lace-edged cuffs, and bottom of skirt are of steel to preserve the red and silver color scheme.
From Margaine Lacroix

Two lengths of creamy Chantilly, mounted over an underskirt of chiffon that its transparency be not impugned, form the short skirt, and a third strip, similarly mounted, composes the bodice, which is wrapped, surplice fashion, across the bust, and hangs a bit loose, bolero-wise, in back. The whole is edged with a plaiting of creamy tulle. The bright, light green sash wound over the hips is caught at the bust under black velvet roses, and is knotted over the left hip in back.
From the house of Bulloz

THE SHAPE OF THE HAT GROWS IN IMPORTANCE AS THE TRIMMINGS THEREON DIMINISH—JUDGING BY THESE MODELS IT WOULD SEEM AS IF TRIMMINGS WERE TO BE CONFINED TO BUT A SINGLE ORNATURE

Merely black net corded at the top and bottom; result—a turban of airy lightness. Poiret, its designer, has whimsically reversed the arrangement of the two black faille bows—ends up in front, ends down in back

The quill-like aigrette of malines, which was offered first for Monte Carlo approval, is here used by Carlier in frayed layers of brown and green to relieve the bareness of the green chip

A ship-shape little hat this of Reboux's, tied around its taupe straw circumference with a cream faille ribbon that ends in front under a flat bow, and in back with propeller-like wings, blades placed vertically

The black satin crown of this rather plain Lewis model is enclosed between the curving sides of the black satin brim. Two black feather fantasies cross stiffly in the back and lean slightly over the low, puffy crown

Another Lewis mode' the beauty of which lies principally in the lines of the shape, for the modest covering is of plain black satin, and the feathers placed at the right-back are but thin, half-curled flues of black ostrich

Bowl-shaped hat of "tête de nègre" satin designed by Reboux. A tilting effect is given the shape by the deepening of the brim on the side. Numidie feathers spray over the crown, and several spindly strands encircle it

A cloth skirt lifted from the floor in front by a sunburst drapery below the waist-line, and with it a jacket of chameleon moire sparsely trimmed with buttons, lace revers, and self-cordings worked into a design on side seams and cuffs, is the recommendation for a street costume from Ernest of London

For an afternoon gown Verne suggests dotted and bordered Pompadour chiffon for the sleeves and the tunic, combined with banana-colored silk for the bolero, a pannier drapery, and the lower half of the skirt. Two strips of the bordered chiffon cross the white tulle bosom

Twice the sash is wound about the hips, tightly, to give the straight, hipless line to the figure, then knotted at the left and allowed to hang free almost to the floor. The waist, of black brocaded charmeuse like the skirt, is cut low to disclose a delicate vest of tulle frilled up the front and around the neck with the white tulle. From Béchoff-David

Carriage wrap to be worn with the afternoon gown above. It is cleverly designed to complement the dress, being of banana-colored brocaded silk edged with soft brown marabout, draped bolero-wise in front, and thence sloping to follow the line of the pannier skirt to a rather long back

A COMBINATION OF GOWNS AND WRAPS WHICH SHOULD ALMOST COMPLETE THE CIRCUIT OF THE SUMMER BRIDE'S AFTERNOON COSTUMES

SMART FASHIONS *for* LIMITED INCOMES

The Bride Must Exercise Discretion in Deciding What Not to Buy, Wisdom in Deciding Just What to Buy, and Sagacious Skill in the Final Buying of It

It is a Paris fancy to wear, beneath the film of chiffon which now serves as a blouse, such an underwaist as this of absinthe green batiste

After several years of ostracism the lace petticoat returns to delight the feminine eye

A flounce of lace joins the close-fitting, blue satin top under a line of tiny flowers

This Balkan breakfast jacket of green faille crêpe is a boon to the woman who can not afford the frequent cleaning of lace negligees

If she is a sagacious shopper, the summer bride may fulfil all her needs and many of her fancies with a not unreasonable expenditure of money. Every woman feels, however, that in purchasing her trousseau she should, for once at least, be able to indulge her fancy for the beautiful, unhampered by consideration of the cost. But at this time as much as at any other it is important to heed the dictates of common sense, and so the text of this little preachment may well be, "In restraint dwelleth the wisdom of the shopper."

The bride is prone to overload her wardrobe with hats, gowns, and suits which will surely be out of fashion before she can conscientiously put them out of sight. Since she seems destined to break into extravagance somewhere, it will be better for her to exercise this traditional prerogative in the matter of underwear, stockings, and peignoirs, for she may wear these indefinitely without serious interference from capricious fashion. Well-chosen waists are also a comparatively safe investment.

A NOVEL BIT OF LINGERIE

The new corset covers afford a delightful novelty to the bride's summer wardrobe. The very sheer and transparent blouses of the day depend upon the underwaist for trimming, for the blouse itself is scarcely more than a zephyr. The ultra-smart underwaist is in colored materials, and the French models are of chiffon. For practical use, however, batiste or handkerchief linen is preferable. The model sketched at the left of the page has two hand-run tucks across the bust, and fastens in the back with tiny, flat, crochet buttons. It is in absinthe green, belted and finished at the top with bands of cream lace, and held over the shoulders by flesh-colored, washable silk ribbons. Worn under a blouse of cream net with an absinthe-green suit the effect is most charming.

RE-ENTER THE PETTICOAT

The petticoat has come into its own again; once more its adorable laces and frou-frous delight the feminine heart. To requite it for its ostracism of the last few years, its re-establishment is given great importance. Gowns which slash on the seams, or are filled in with chiffon panels from hem to knee, rely upon the petticoat as a wholly desirable and necessary accomplice to their daring. But even so, the petticoat need be in no wise extravagant, for there are many lovely models which are not costly. The first petticoat shown is of net, and is designed especially for wear with an evening gown which opens at the side seam. Around the bottom are three bands of cream, shadow lace, the lowest of which finishes a slightly full flounce. The net is a little puffed between the upper two. In color the net should match the gown with which it is to be worn. A two-inch ribbon extends down the right side and is tied into bows on the two upper bands of insertion. This is a newer fashion than running the ribbon around the petticoat. The original of this petticoat is in apricot yellow. The idea may also be developed in a lingerie skirt with the bands of Valenciennes lace. For this purpose German Valenciennes is more desirable than any other, as it both launders and wears well.

The petticoat in the second sketch is perfectly plain as to cut, and most effective in the arrangement of its shaped flounce. The top is of pale blue, liberty satin, closely fitted and buttoned down the back. The broad Valenciennes flouncing of the lower part is caught to the upper skirt with a line of tiny, yellow roses. The flowers on the petticoat give it an air of elaboration, and yet they are very easily and simply put on. There is no lining under the lace flounce.

THE BALKAN BREAKFAST JACKET

The Balkan influence is felt in negligees as well as in other garments; matinées and peignoirs are more brilliant in coloring than formerly, and of somewhat less filmy materials. The fad is a highly practical one for the woman who finds the frequently necessary cleaning of laces and chiffons to be expensive. Nothing could give more pleasing service as a breakfast jacket than the Balkan coat shown to the right on this page. It is of green faille crêpe with bright Bulgarian embroideries introduced on the collar, cuffs, and sash. The sash is of chiffon matching the coat, and the deep, silk fringe is in variegated colors. This model may be effectively developed in mandarin yellow, Chinese blue, burnt-orange, or red. It is also excellent in more delicate shades if they are preferred. If the striking tones of the new mode are chosen, the petticoat should, of course, harmonize in character. The petticoat shown in the sketch is of green satin. The heavy cream lace has an appliqué of bright-hued roses, which may be bought by the yard at the department stores and put on by hand at home. The bride would do well to add this new

negligee to her purchases, as it is by far one of the most practical that has been evolved in many years.

THE CHARM OF SIMPLICITY

It is easy enough to advise the bride to buy the sheer, extremely simple blouses which are in such vogue, but it will not be easy for her to buy them at a reasonable cost. Such blouses are not always to be found in the department stores, where trimming flourishes and simplicity is not. There is a fascinating array of them in the exclusive shops, but the prices which they bear are quite staggeringly extravagant. However, if one knows what is really distinguished in style—such models as smart women wear under their jackets when they lunch at the Ritz-Carlton—one may, with a reasonable expenditure of money and a lavish expenditure of cleverness, succeed in copying them.

The blouse shown in the middle sketch is of cream net laid flat above a lace foundation. Except for the triple group of tucks which extend out on the shoulder, epaulette fashion, the net is quite plain. On the inch-wide front plait of satin is a row of pearl buttons, uneven in shape. The turnback cuffs and collar are of net. It will be much better to choose this simple blouse for the tailor suit instead of one which makes an attempt at embroidery and furbelows.

Similar and no less simple is the second blouse. It is of white chiffon joined at the yoke and seams by French beading. There are three inch-wide tucks down each side of the front which fastens with crochet link buttons. The link cuffs are made of a double layer of chiffon. The crinkly Callot chiffon will be more serviceable for this blouse than chiffon cloth, and if a lining is desired, it should be made of net rather than of chiffon, as the net will wear far better, and will make a stronger foundation.

COTTON CRÊPE AND VOILE FROCKS

For summer morning frocks—for town or for country wear—we are given a wide and admirable choice in the cotton crêpes and voiles which, in drapable softness, quite equal the silk textiles for afternoon and evening wear. If two frocks of these cotton materials are purchased for the trousseau they will be useful throughout the summer in fair weather or foul. The first one shown, at left, is of beige cotton crêpe with a batiste collar of the same color, eyeletted in blue. Crêpe motifs, also eyeletted in blue, hold the skirt drapery and decorate the tiny pockets. The long, plain sleeve is joined to the dropped shoulder seam with a cord. The girdle is of blue, faille silk ribbon.

The gown shown at the right of the page is more elaborate, both in color scheme and design, and is especially suitable for a garden-party frock. The material, a fine, gray, cotton voile, is mounted on a China silk slip. The lower part of the skirt drapes a little into a seam at the center-back, above which there are two five-inch tucks which encircle the skirt, one close above the other. The girdle is made of an exquisite Chinese-blue, ribbed silk, interwoven with a design in black and azalea pink. A few gold threads are mingled in the blue fringe on the sash-end. The surplice bodice is made partly of "crackle" lace, which fills in under the arms, and forms the shoulder and the upper part of the sleeve. The neck is softened by a new, upstanding arrangement of narrow lace, which is exceedingly becoming.

The really distinguished blouse for the tailored suit knows no frumpery of laces and ruchings, but is as simple as it is fine

At an informal garden party this frock of gray voile brilliantly sashed would be an admirable foil to the many lingerie gowns

Not the simplest problem in the wardrobe, though it is the simplest frock, is the morning dress, for it is a feat to unite its simplicity with distinction

With a reasonable expenditure of money and a lavish expenditure of cleverness one may successfully copy this blouse

RUSSIAN BLOUSE MODEL

It is not often that there is an opportunity to get a suit from one of the best New York tailors at a price within the means of the limited income, but there is a splendid model offered this spring at $50. It is designed for informal wear. The coat is a Russian blouse model, very loose, but not baggy, and cut with the excellence that makes this firm famous. It buttons straight up the center-front, closing quite high. The collar is of white piqué, a particularly good point in a coat which is to be worn with collarless blouses, as a dark material against the neck is very trying. The unlined coat has a straight, narrow belt of the material which fastens at the front with a small, brass buckle. The skirt has a bit of shirring at the middle of the back, and at the center-front there is a triple line of buttons from the belt down. This model may be made of the new cotton éponge in any one of a number of colors. A fine, black-and-white stripe, giving the effect of gray, is good, as is also a burnt-biscuit color. In dark blue or white serge, the suit is just the thing for luncheon at a country club, on board a yacht, or on any other informal occasion of the summer months.

THE NECESSARY LINEN SKIRT

It often seems that spring is a particularly discouraging season to the limited income, for while everything should be crisp and bright, and above all immaculately fresh, the trunks in the storeroom contain numerous half-worn things which one can not afford to throw away. White or tan linen separate skirts go on forever from season to season, as their style has become almost standard, and there is no wearing them out; but if one invested last year in colored linens, time and money will have to be devoted to straightening them out.

Where the color has faded, the skirt may be successfully re-dipped at the dyer's at small cost, and with scarcely any shrinking. However, it is far more satisfactory to keep to the white and natural-colored materials.

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The new corset covers afford a delightful novelty to the bride's summer wardrobe. The very sheer and transparent blouses of the day depend upon the underwaist for trimming, for the blouse itself is scarcely more than a zephyr. The ultra-smart underwaist is in colored materials, and the French models are of chiffon. For practical use, however, batiste or handkerchief linen is preferable. The model sketched at the left of the page has two hand-run tucks across the bust, and fastens in the back with tiny, flat, crochet buttons. It is in absinthe green, belted and finished at the top with bands of cream lace, and held over the shoulders by flesh-colored, washable silk ribbons. Worn under a blouse of cream net with an absinthe-green suit the effect is most charming.

RE-ENTER THE PETTICOAT

The petticoat has come into its own again; once more its adorable laces and frou-frous delight the feminine heart. To requite it for its ostracism of the last few years, its re-establishment is given great importance. Gowns which slash on the seams, or are filled in with chiffon panels from hem to knee, rely upon the petticoat as a wholly desirable and necessary accomplice to their daring. But even so, the petticoat need be in no wise extravagant, for there are many lovely models which are not costly. The first petticoat shown is of net, and is designed especially for wear with an evening gown which opens at the side seam. Around the bottom are three bands of cream, shadow lace, the lowest of which finishes a slightly full flounce. The net is a little puffed between the upper two. In color the net should match the gown with which it is to be worn. A two-inch ribbon extends down the right side and is tied into bows on the two upper bands of insertion. This is a newer fashion than running the ribbon around the petticoat. The original of this petticoat is in apricot yellow. The idea may also be developed in a lingerie skirt with the bands of Valenciennes lace. For this purpose German Valenciennes is more desirable than any other, as it both launders and wears well.

The petticoat in the second sketch is perfectly plain as to cut, and most effective in the arrangement of its shaped flounce. The top is of pale blue, liberty satin, closely fitted and buttoned down the back. The broad Valenciennes flouncing of the lower part is caught to the upper skirt with a line of tiny, yellow roses. The flowers on the petticoat give it an air of elaboration, and yet they are very easily and simply put on. There is no lining under the lace flounce.

THE BALKAN BREAKFAST JACKET

The Balkan influence is felt in negligees as well as in other garments; matinées and peignoirs are more brilliant in coloring than formerly, and of somewhat less filmy materials. The fad is a highly practical one for the woman who finds the frequently necessary cleaning of laces and chiffons to be expensive. Nothing could give more pleasing service as a breakfast jacket than the Balkan coat shown to the right on this page. It is of green faille crêpe with bright Bulgarian embroideries introduced on the collar, cuffs, and sash. The sash is of chiffon matching the coat, and the deep, silk fringe is in variegated colors. This model may be effectively developed in mandarin yellow, Chinese blue, burnt-orange, or red. It is also excellent in more delicate shades if they are preferred. If the striking tones of the new mode are chosen, the petticoat should, of course, harmonize in character. The petticoat shown in the sketch is of green satin. The heavy cream lace has an appliqué of bright-hued roses, which may be bought by the yard at the department stores and put on by hand at home. The bride would do well to add this new

negligee to her purchases, as it is by far one of the most practical that has been evolved in many years.

THE CHARM OF SIMPLICITY

It is easy enough to advise the bride to buy the sheer, extremely simple blouses which are in such vogue, but it will not be easy for her to buy them at a reasonable cost. Such blouses are not always to be found in the department stores, where trimming flourishes and simplicity is not. There is a fascinating array of them in the exclusive shops, but the prices which they bear are quite staggeringly extravagant. However, if one knows what is really distinguished in style—such models as smart women wear under their jackets when they lunch at the Ritz-Carlton—one may, with a reasonable expenditure of money and a lavish expenditure of cleverness, succeed in copying them.

The blouse shown in the middle sketch is of cream net laid flat above a lace foundation. Except for the triple group of tucks which extend out on the shoulder, epaulette fashion, the net is quite plain. On the inch-wide front plait of satin is a row of pearl buttons, uneven in shape. The turnback cuffs and collar are of net. It will be much better to choose this simple blouse for the tailor suit instead of one which makes an attempt at embroidery and furbelows.

Similar and no less simple is the second blouse. It is of white chiffon joined at the yoke and seams by French beading. There are three inch-wide tucks down each side of the front which fastens with crochet link buttons. The link cuffs are made of a double layer of chiffon. The crinkly Callot chiffon will be more serviceable for this blouse than chiffon cloth, and if a lining is desired, it should be made of net rather than of chiffon, as the net will wear far better, and will make a stronger foundation.

COTTON CRÊPE AND VOILE FROCKS

For summer morning frocks—for town or for country wear—we are given a wide and admirable choice in the cotton crêpes and voiles which, in drapable softness, quite equal the silk textiles for afternoon and evening wear. If two frocks of these cotton materials are purchased for the trousseau they will be useful throughout the summer in fair weather or foul. The first one shown, at left, is of beige cotton crêpe with a batiste collar of the same color, eyeletted in blue. Crêpe motifs, also eyeletted in blue, hold the skirt drapery and decorate the tiny pockets. The long, plain sleeve is joined to the dropped shoulder seam with a cord. The girdle is of blue, faille silk ribbon.

The gown shown at the right of the page is more elaborate, both in color scheme and design, and is especially suitable for a garden-party frock. The material, a fine, gray, cotton voile, is mounted on a China silk slip. The lower part of the skirt drapes a little into a seam at the center-back, above which there are two five-inch tucks which encircle the skirt, one close above the other. The girdle is made of an exquisite Chinese-blue, ribbed silk, interwoven with a design in black and azalea pink. A few gold threads are mingled in the blue fringe on the sash-end. The surplice bodice is made partly of "crackle" lace, which fills in under the arms, and forms the shoulder and the upper part of the sleeve. The neck is softened by a new, upstanding arrangement of narrow lace, which is exceedingly becoming.

The really distinguished blouse for the tailored suit knows no frumpery of laces and ruchings, but is as simple as it is fine

At an informal garden party this frock of gray voile brilliantly sashed would be an admirable foil to the many lingerie gowns

Not the simplest problem in the wardrobe, though it is the simplest frock, is the morning dress, for it is a feat to unite its simplicity with distinction

With a reasonable expenditure of money and a lavish expenditure of cleverness one may successfully copy this blouse

RUSSIAN BLOUSE MODEL

It is not often that there is an opportunity to get a suit from one of the best New York tailors at a price within the means of the limited income, but there is a splendid model offered this spring at $50. It is designed for informal wear. The coat is a Russian blouse model, very loose, but not baggy, and cut with the excellence that makes this firm famous. It buttons straight up the center-front, closing quite high. The collar is of white piqué, a particularly good point in a coat which is to be worn with collarless blouses, as a dark material against the neck is very trying. The unlined coat has a straight, narrow belt of the material which fastens at the front with a small, brass buckle. The skirt has a bit of shirring at the middle of the back, and at the center-front there is a triple line of buttons from the belt down. This model may be made of the new cotton éponge in any one of a number of colors. A fine, black-and-white stripe, giving the effect of gray, is good, as is also a burnt-biscuit color. In dark blue or white serge, the suit is just the thing for luncheon at a country club, on board a yacht, or on any other informal occasion of the summer months.

THE NECESSARY LINEN SKIRT

It often seems that spring is a particularly discouraging season to the limited income, for while everything should be crisp and bright, and above all immaculately fresh, the trunks in the storeroom contain numerous half-worn things which one can not afford to throw away. White or tan linen separate skirts go on forever from season to season, as their style has become almost standard, and there is no wearing them out; but if one invested last year in colored linens, time and money will have to be devoted to straightening them out.

Where the color has faded, the skirt may be successfully re-dipped at the dyer's at small cost, and with scarcely any shrinking. However, it is far more satisfactory to keep to the white and natural-colored materials.

A LOVELY lace mantle hangs like the cloak of a charioteer from the shoulders, and is drawn over them and caught low down to form a sort of sleeve. The lower waist and upper skirt are of white satin partly veiled with the lace—a black soutache net—and the lower skirt, girdle, sash-end, and tiny revers on the lower bodice are of black satin; two bands of white net assure us that there is an upper bodice.

FOR so brilliant a bodice as one of gold soutache net lace the sobriety of a black brocaded skirt is demanded; but kinship between them is acknowledged in the two golden roses that catch the skirt draperies. The dictum that a waist shall seem to be less than the little it really is, is here complied with; the transparent gold lace, together with the square of filet in front, is mounted over flesh-colored chiffon.

THE designer has here logically developed the mistletoe theme. This motif is embroidered in gold threads, crystal beads, pearls, and rhinestones on a tunic of green chiffon edged with transparent gold bands, and dropped over a green crêpe satin foundation. The bodice is centered with a yellow rose, and given a flowing grace by the long scarfs of changeable green tulle which take the place of sleeves.

DISTRACTED BY THE WEALTH OF MATERIALS LATELY SHOWERED UPON THEM, DRESSMAKERS HAVE BEEN SOMEWHAT NEGLECTING LOVELY LACE, THE SOFT BLANDISHMENTS OF WHICH ARE WELL DISPLAYED IN THESE CALLOT MODELS

SEEN IN THE SHOPS

Attractive Linens for the Bride's Dower Chest—Hand-Made Lingerie Which Competes in Price with Machine-Made Models—Gifts for the Bridesmaids

The one-piece top of this nightgown affords an unbroken background for the embroidery which extends over the shoulder

Typically Chinese in effect is this luncheon set. The heavy masses of embroidery have a particularly effective background in the high luster of the grass linen

Through the exquisitely embroidered yoke of this nightrobe a ribbon is run in the most charmingly original way

THE exquisitely made underwear sketched on this page is shown by some French importers who sell their hand-made lingerie at prices which compete favorably with those of the machine-made models of this country.

A hand-made nightgown of nainsook is shown in the first sketch. A novel and attractive feature of this model is that the elaborately embroidered, V-shaped yoke and the short sleeves are in one piece; the floral design extends charmingly over the shoulder. Buttonholing finishes the neck and sleeves, and ribbon drawn through eyelets holds the gown in position. Clusters of waist-deep tucks are run on each side of the pointed yoke. The price of the original imported gown is only $5.75.

The attractive nightgown shown at the right is made with the popular empire waist daintily embroidered in a floral design of small roses and sprays of leaves. Ribbon is drawn through eyelets at irregular intervals and tied in a soft bow in front. The square neck is buttonholed, and the embroidered waist is joined to the body of the gown with entredeux. The three-quarter, lace-trimmed sleeves are also set in at the armhole with beading. The workmanship is exquisite, and the nainsook in the gown is of the best quality. The nightgown sells for the moderate price of $7.50.

EMPIRE COMBINATION AND PETTICOATS

The combination sketched at the top of page 48 is particularly appropriate for wear with frocks of transparent materials. The drawn-work medallions are not applied but are woven by hand, as is also the scalloping and embroidery on the waist and shoulder straps and around the edges of the straight drawers. A broad ribbon run through eyelets below the bust and tied in a generous bow in front gives the empire effect to the waist. The hand-work on this model is beautifully done, and the nainsook is of the best quality. Price, $9.

This firm of importers has given a great deal of attention to the problem of fitting the petticoat, and it has thereby succeeded in getting skirts which are excellent in cut and needlework. The petticoat shown on the left of the group on page 48 is elaborately embroidered in a floral and ribbon design, and is finished at the bottom with large, buttonholed scallops. Broad festoons of shadow Valenciennes lace are introduced a trifle below the knee, and this gives the effect of a ruffle-heading, although the embroidered part below has no unnecessary fulness. The seams are all joined by entredeux. Price, $9.50.

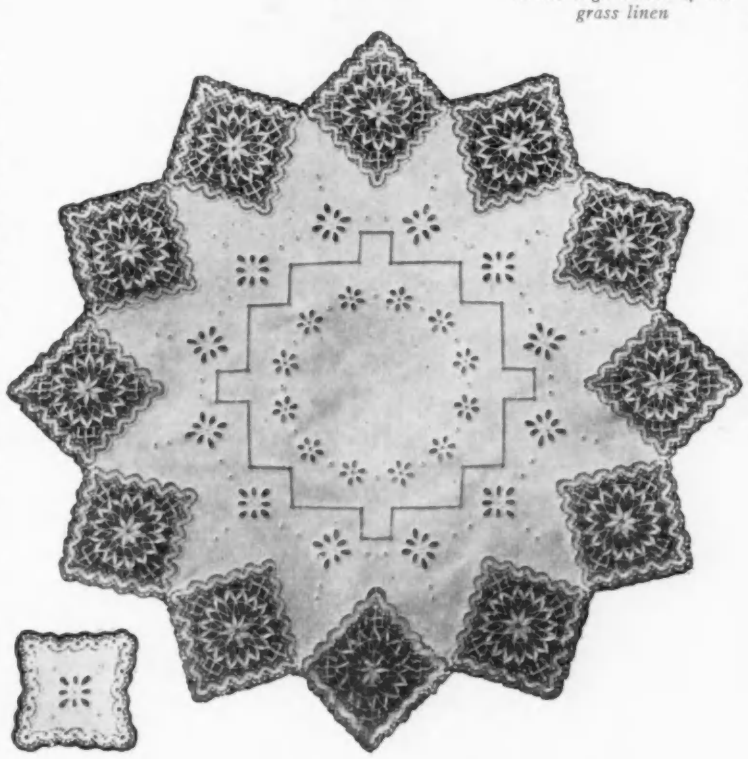
The material of the petticoat in the middle is quite as good as the one described above, but the hand-embroidery is less lavishly employed. Garlands of Valenciennes lace encircle the skirt, and in the center of each loop of lace there is a small, hand-embroidered medallion. The edge of this French-made skirt is finished by fancy scalloping, and the seams are joined by entredeux. A notable feature is the excellent fit through the hips and waist. The price is $8.75.

A less pretentious skirt is seen on the right. On this garment the workmanship is excellent, and a fine quality of nainsook is used, but it has no lace trimming. The floral design and the scallops are done by hand—in fact, the machine does not touch any of the underwear shown in this shop. The price of the skirt is $5.25.

FOR THE BRIDE'S LINEN CHEST

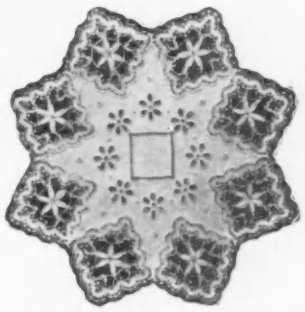
The bride who is filling her linen chest finds in the linen shops rather an embarrassment of bargains. The woman who knows that good linens are a worthy investment will recognize real bargains in some of the articles here illustrated.

The mode for Chinese linen is growing, but good examples of this beautiful art can not always be found in linen at



The tiny, tumbler doily of the Cluny lace set

To be admirable according to the standards of today, a Cluny set must have originality; witness here the unusual arrangement of the medallions

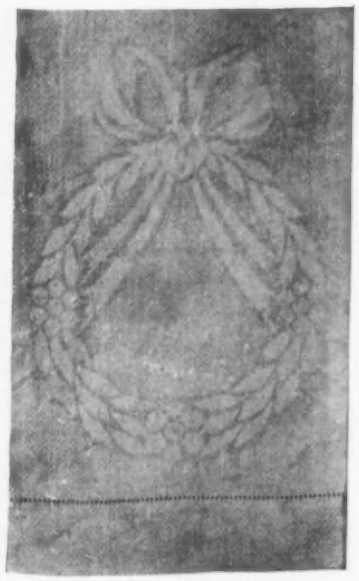


The plate doily is large enough to reproduce the pattern of the luncheon cloth

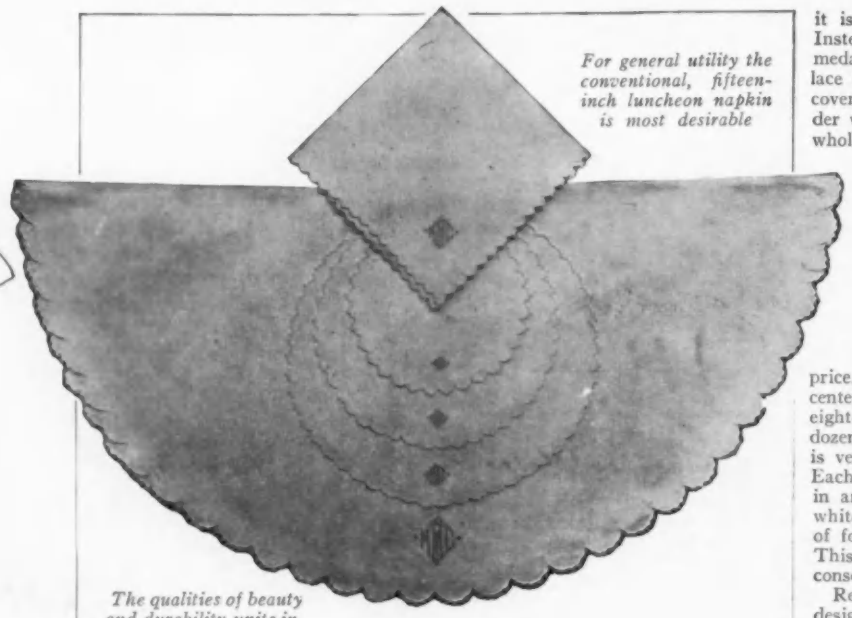
The drawn-work medallions on this combination are woven in the material

reasonable prices. In the set sketched at the top of page 47, not only the linen but the pattern of the embroidery is particularly beautiful and typically Chinese. The rather high luster of the grass linen makes a splendid background for the solid masses of embroidery. The beauty of the cloth as well as its durability is hightened by an edge of unusual firmness. The set of thirty-seven pieces—centerpiece and twelve each of plate, tumbler, and small doilies—is priced at $25.

To be admirable according to the standards of to-day, a Cluny set must have originality. The one shown on page 47 has just that quality, and, moreover,

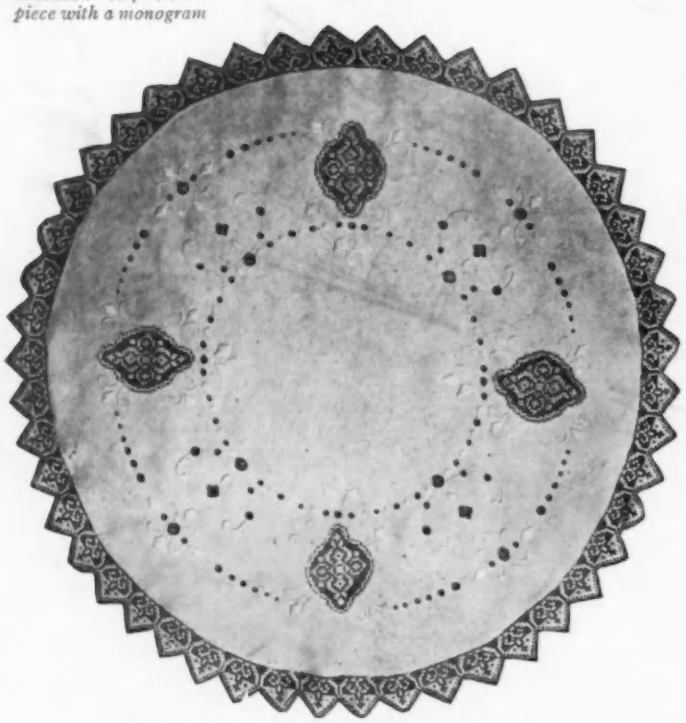


The bride of to-day who wishes to be the thrifty housewife of to-morrow should choose a simple, damask design in towels



For general utility the conventional, fifteen-inch luncheon napkin is most desirable

The qualities of beauty and durability unite in this hand-scalloped luncheon set, each piece with a monogram



A centerpiece of real lace, rich handwork, and fine linen at the exceptional price of $10

The lingerie petticoat emerges from its long winter exile, well cut and most exquisitely made

it is quite as pretty as it is effective. Instead of the conventional edge, square medallions of a good pattern of Cluny lace form the border, and the center is covered with a design in eyelet and ladder work. The set may be bought as a whole or in separate pieces. The twenty-seven-inch centerpiece is priced at $9.50; one dozen five-inch doilies at $7; and one dozen twelve-inch doilies at $36. The set complete is therefore $52.50.

HANDSOME LUNCHEON SET

The luncheon set at the top of this page has the requisites of beauty, utility, and fashion, and sells at an exceptionally low price. It consists of a twenty-seven-inch centerpiece, one dozen each of six-inch, eight-inch, and ten-inch doilies, and a dozen fifteen-inch napkins. The linen is very fine, and is scalloped by hand. Each article will be embroidered to order in any three-letter monogram, either in white or in a color. The complete set of forty-nine pieces is priced at $28.54. This set is shown by one of the most conservative of linen shops.

Real lace, fine handwork, beauty of design, and richness of linen are the factors which make the centerpiece in the middle of this page a fitting gift for a bridal chest. It is twenty-seven inches in diameter, and is moderately priced at $10.

NAPKINS AND TOWELS

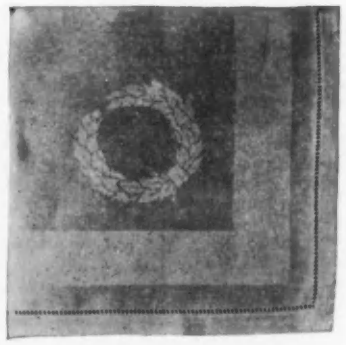
Luncheon napkins like the one shown at the lower right of this page will harmonize with the majority of luncheon cloths. This one is in plain damask with a hemstitched hem. Inside of the hem is a broad, satin-finished band, and in the center of the empire wreath woven in one corner an initial or monogram may be placed. These napkins are $3 a dozen and would make a delightful gift for a bride's linen chest.

A tea cloth in this same pattern, thirty-six inches square, is sold for $1.50, so that a set could be bought for $4.50. If only a half-dozen napkins were given with the cloth, the set would cost only $3. For 40 cents each the linen shop will embroider three-letter monograms on the articles. Forty-five-inch tea cloths in the same linen and pattern sell for $2.50, and fifty-four-inch cloths for $3.50.

A fine white damask table-cloth with a broad satin-finished border shows

(*Continued on page* 90)

A pretty touch on this guest towel is the damask scroll



A plain damask napkin with an Empire wreath in the corner will harmonize with the majority of luncheon cloths

NOW COMES THE WINNOWING OF THE FIRST SPRING MODES WHEREIN A CLEVER POINT HERE AND A TELLING DETAIL THERE ARE SELECTED AND COMBINED AND FINALLY EVOLVED INTO AN ORIGINAL ADAPTATION

MODELS FROM BERGDORF & GOODMAN

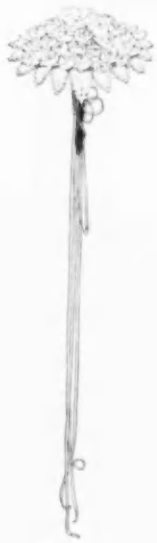
Such a black silk summer suit is ideal for the run in to town. The brocade of the coat, used again with corded taffeta bands on the skirt, gives a certain formality to the costume, and the color, lightness, and suppleness of the materials are excellent, travel-defying qualities

This dress of raisin-colored charmeuse has one of those so-simple-seeming draped skirts that can be so baffling in their intricacies. The plain blouse, on the contrary, is cut in unaffected kimono style, and is, by way of adornment, merely collared and frilled with lace

A somewhat attenuated version of the bayadere sash, which has taken Paris by storm, strikes in its satin brownness the note of color contrast on the skirt of rose crêpe. Tan is the chiffon bodice with its lace trimming, that is a collar in back, and in front, rhinestone-buttoned revers

Photograph by Davis and Sanford

Miss Bessie Yoakum, daughter of Mr. Benjamin Yoakum of New York, whose engagement to Mr. Francis R. Larkin, son of Mr. John Larkin of New York, has been announced



Photograph by Curtis Bell

Miss Harriet Ferry, the daughter of Mr. E. Hayward Ferry of New York, is soon to marry Mr. William De Forest Manice, the son of Mr. William Manice of New York

Photograph by Campbell Studios

Miss Alice Louise Abbot, daughter of Mr. Harry Stephens Abbot. Miss Abbot's engagement to Mr. Clive Burlinghame Meredith was announced at a débutante luncheon in February

Miss Pauline Clarkson, daughter of Mr. Robert L. Clarkson, and a sister of Mrs. Frederick Edey. Miss Clarkson is to be the bride of Mr. William Tucker Washburn

Photograph by Mishkin Studio

Miss Renée M. Coudert, daughter of the late Frederic R. Coudert, will wed Mr. Thomas Riggs, Jr., of Washington on April 30th at her mother's home in New York

Photograph by the Misses Selby

THE ENGAGEMENT ANNOUNCEMENTS OF THESE NEW YORK GIRLS PROMISE A QUINTAD OF CHARMING NEW HOSTESSES FOR NEXT SEASON

NO SMALL PART OF THE ART OF THE DESIGNERS IS THE INGENUITY WITH WHICH THEY COMBINE INCONGRUOUS MATERIALS—CRÉPON, DOESKIN, AND CHIFFON IN AN AFTERNOON DRESS; A WHITE SATIN BLOUSE WITH WHITE CHIFFON SLEEVES, BLACK SILK SKIRT, AND BROWN RATINE COAT, IN A SUIT

MODELS SHOWN BY STERN BROTHERS

DRÉCOLL has here followed, in a model of sand-colored silk crépon, one of the pronounced tendencies of giving the expression of a jacket to a dress bodice. The coat collar is of Poiret-green doeskin above which rises what might be the lace ruff of an underblouse. Green also is the silk plastron veiled by the revers of sand-colored chiffon. Even the skirt is so lifted in front that an effect of a cutaway coat is obtained.

IN this really brilliant Beer model the wearer is encased in a glittering cuirass of rhinestones, and blue, green, and pink metallic beads, thickly embroidered on chiffon in an American beauty tone. Shadow lace and folded pink tulle form the top of the décolleté bodice, from out of which grow angel sleeves that fall below the hips like shimmering butterfly wings. The skirt is a trained drapery of the rose-red chiffon.

OVER a black silk skirt, gathered at the waist-line, Worth fits a most novel waist, or rather, glorified vest. It is of white satin, buttoned snugly down the front, and is caught across the back by a strap almost exactly like that on a man's waistcoat. It is redeemed from mannishness, however, by long white chiffon sleeves and a turnover collar of net. The coat is of brown ratine, collared and cuffed with black velvet.

THE BRIDE MIGHT WELL TAKE ADVANTAGE OF THE PICTURESQUENESS OF THE WEDDING CEREMONY TO DEPART FROM THE CONVENTIONAL IN THE ARRANGEMENT OF HER VEIL

Smoothly is the lace cap fitted to the head, to end, somewhat in Dutch fashion, in a frill of lace caught over the ears with orange blossoms

The chin-strap of ribbon or tulle, fastened under clusters of the bridal flowers, is a fetching detail of this bonnet of tulle and lace

The bride who wears her hair in a Psyche knot will find this Greek arrangement of tulle bands and lace frill in accord with her coiffure

About the coiffure is tightly fitted, poke-bonnet-wise, a wide band of some rich lace, frilled around the face with a lace of finer mesh

The full, tam o'shanter crown, so becoming to the fluffy-haired girl, is made of tulle completely encircled with a wreath of orange blossoms

Not even the wedding veil has escaped the influence of the orient; here the tulle is swathed about the head in undeniable turban fashion

A period head-dress this, modeled on the fifteenth-century hennin. The lace is wired in conical form, but the tulle veil, instead of falling from the point, ripples from beneath the bonnet

The lace or tulle veil is held close to the head by a fitted and upstanding band of lace after the demure fashion of the cap worn by Faust's Marguerite

The crownless turban seen this spring at the Auteuil races might well have been the prototype of this lace-frilled, tulle band that reveals the top of the coiffure

THREE WASHINGTON WEDDINGS WITHIN THE MONTH AND A RECENT BALTIMORE BRIDAL HAVE ADDED THEIR QUOTA OF BRILLIANCY TO THE END OF THE SOUTHERN SEASON

Photograph by Curtis Bell

Mrs. Geoffrey G. Whitney, who was Mrs. Copley Thaw, the former Countess of Yarmouth, daughter of Mrs. William Thaw. Mrs. Copley Thaw and Mr. Whitney were married on April 22d at Plum Orchard, Fernandina, Florida, in the old Colonial home of the bride's sister, Mrs. George Carnegie

Photograph copyright by Walter Keyser Bachrach

The duchesse de Richelieu, who was Miss Eleanor Douglas Wise, daughter of Mrs. Frederick May Wise of Baltimore. The ceremony of her marriage to the duc de Richelieu was performed by His Eminence, Cardinal Gibbons, at the Cathedral of Baltimore

Photograph by Keith Dannatt

In Mrs. Eyre Pinckard, the daughter of Mr. Gardner F. Williams, who was very recently married, the city of San Francisco has been fortunate enough to add one of the most charming of the younger set of Washington to its coterie of beautiful women

Mrs. C. R. P. Rodgers, wife of Lieutenant Rodgers, U. S. N., son of Colonel Alexander Rodgers, U. S. A. Mrs. Rodgers is the daughter of Mr. Meyer, the former Secretary of the Navy

Copyright by Harris & Ewing

WITH THE GENEROSITY OF THE TRUE ARTIST WHO DOES NOT HUSBAND HIS FORCES FOR ANY ONE MASTERPIECE, CHÉRUIT HAS MADE EACH OF THESE GOWNS, TWO OF WHICH ARE FOR INFORMAL HOUSE WEAR, THE OTHER A SIMPLE EVENING GOWN, AN EXPRESSION OF THE BEST IN HER ART

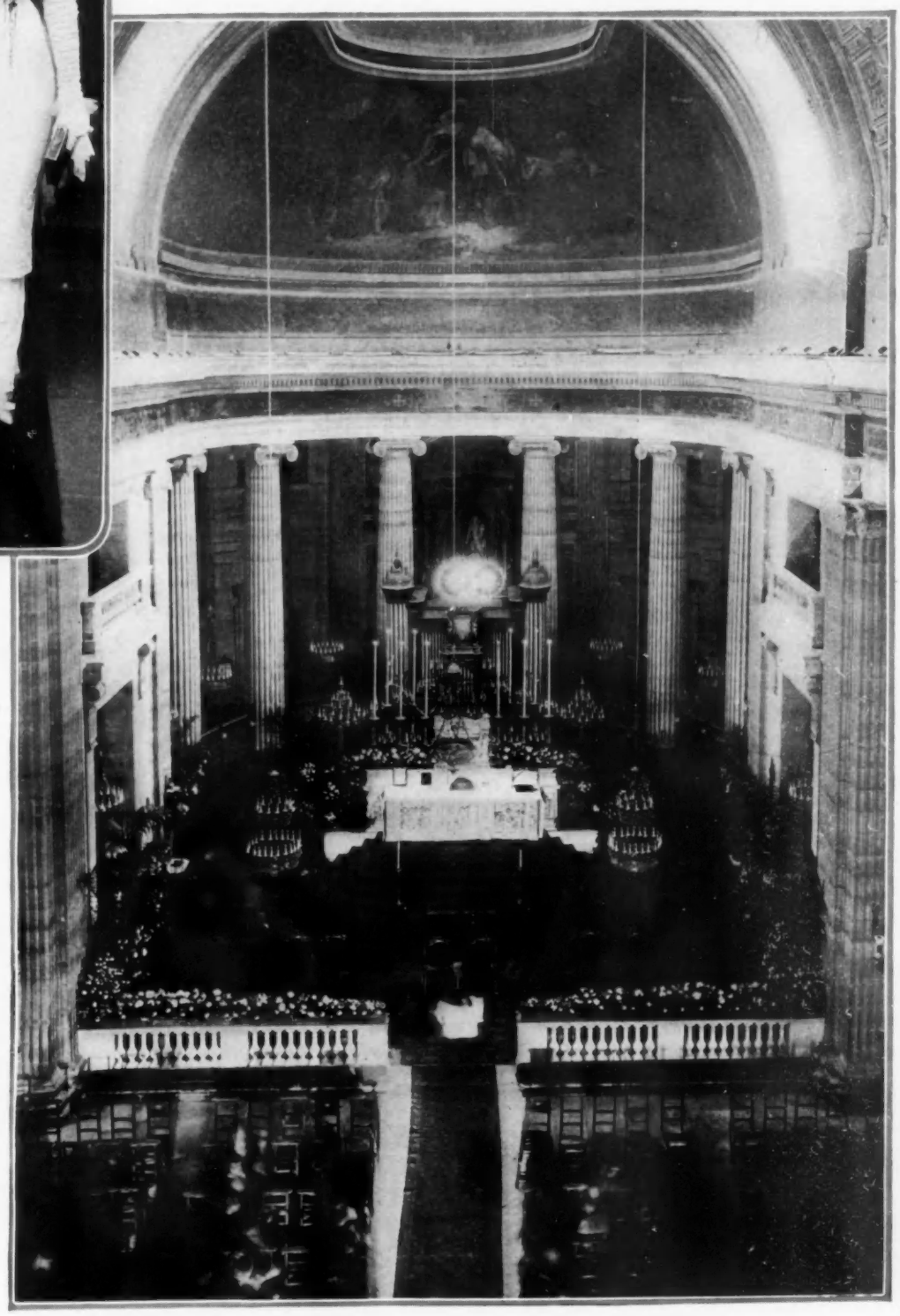
THE word "clothes" is supposed to have been derived from a Greek syllable meaning "to cling," and certainly Chéruit has so interpreted it in this gown of strawberry silk which follows the lines of the figure in the simplest of clinging folds. The square of silver lace which, below the cream lace corselet, forms the back of the bodice, is embroidered in pink flowers; it extends over the shoulders in long straps. The lace tab which falls from the waist-line is outlined by a ruching of silver brocade, and the sash-end dropping from it adds to the lissomeness of the silhouette.

FIRST glance at the model reveals what might have been an inspiration for a tailleur—a short jacket buttoned aslant, and vested with lace. Neither the cut of the skirt nor the looped panel gives the lie to this impression. A glance at the back suggests an evening wrap. What then is this hybrid? Why, say the lace-ruffled sleeves and the white satin and sulphur chiffon of which it is composed—a tea-gown, of course. The chiffon of the mantle is brocaded in white flowers to relate it to the white satin of the rest of the gown, and the buttons are of white silk passementerie.

CHÉRUIT, wise enough to remember that simplicity is the one art which is inexhaustible, has given to this gown just that quality of charm which the word implies. The drapery of sulphur chiffon falls over a white silk underskirt veiled in sulphur chiffon, and, swathing the figure like a scarf, disappears under a panel at the back. The girdle and sash-ends are of white-dotted, blue foulard, and the drapery of the bodice veils the upper half of the girdle. The bows on the bodice and the bands on either side of the lace which forms the de Medici collar are of white chiffon.

THE ECCLESIASTICAL SETTING OF A RECENT FRENCH WEDDING AND THE CHIEF PARTICIPANTS IN THE CEREMONY TO WHICH THE BEAU MONDE OF PARIS FLOCKED IN INTERESTED NUMBERS

The comte and comtesse Georges de Villesbrunne leaving the church after the wedding. The bride wore a gown of white net, doubly flounced with old "pointe d'aiguille" lace. Over the court train of silver brocade fell a tulle veil widely bordered with the lace of the gown



It was in the church of Sainte Philippe de Roule that Mlle. Marcelle de Rostang, daughter of the comte and comtesse de Rostang, was married to the comte de Villesbrunne. The marble beauty of the chancel was enhanced by the green and white decorations of palms, carnations, hydrangeas, and sweet-smelling gardenias

Pitcher in a vine design of silver deposit for claret cup. Price, $8.75

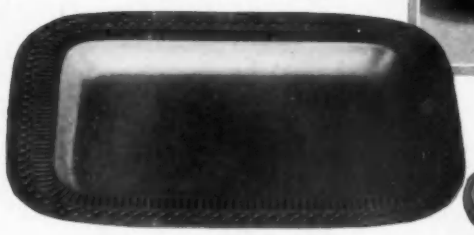
Three-piece breakfast set of solid silver and glass. Price, $23

In this tea-caddy fit a tea-ball and a folding spoon. Price, $22

Condiment set of glass and silver. Price, $34

Cut-glass decanter with an engraved pattern. Price, $12

Crystal dish with design in silver deposit; with knife, $6.50



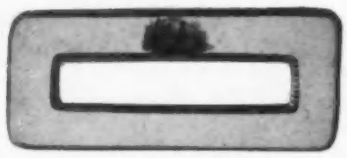
Silver tray to serve the double purpose of toast tray and serving dish. Price, $20

Two-in-one vegetable dish of Sheffield plate, with handle detachable so that the cover may be used as a dish. Price, $12.50

Five inches high and five inches across is this silver-plated, pottery-lined jardinière. Price, $5

An odd after-dinner coffee set for two is in blue or white china with silver-plated tray and stands. Price, $15

A recent novelty is a pierced silver perfume dish for potpourri or incense. Price, $10.50



A perpetual place card with a plate of unfinished china from which a name may be erased and a new one substituted. Price, $1.25

Distinctly new is this clear crystal salad dish with its heavily carved, silver border and silver monogram. Price, $55 a dozen

A breakfast-table problem is solved by this silver, porcelain-lined cereal dish in which two cereals may be served. Price, $14

THE GIFT OF A SINGLE PIECE OF SILVER OR GLASS NEED NOT BE THE COMMONPLACE IT SO OFTEN IS IF ONLY SUFFICIENT TROUBLE IS TAKEN TO DISCOVER SUCH UNUSUAL ARTICLES AS A TWIN CEREAL BOWL OR A COMBINATION TEA-CADDY, BALL, AND SPOON

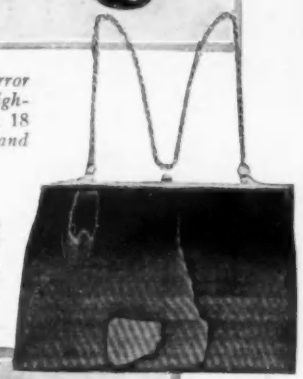
THE BRIDE WILL APPRECIATE THE PRESENT WITH A FUTURE, WHETHER IT BE A GIFT OF AN ESSENTIALLY PERSONAL NATURE OR AN OBJECT DESTINED TO BEAUTIFY THE HOME

This mahogany Colonial mirror will render service upon a highboy or dressing-table. Hight, 18 inches; base, 15½ inches; and price, $10

Sconce of gilded, carved wood, $22 a pair

Louis XVI pendant, diamond - studded, and mounted with two artificial pearls, $765

Traveling case of blue, English morocco, fitted with nine toilet articles in French gilt. Price, $14.75



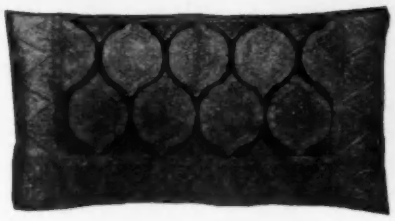
Black silk moire bag, lined with gray moire, and without fittings. Mounting and chain are of silver-gilt, and clasp of violet enamel. Price, $38

This brass-bound, glass, bedside stand to hold a glass of water is designed to attach to a metal bedstead, $2.50

Portable Priscilla sewing cabinet of solid mahogany containing a compartment drawer for needlework necessities. Hight, 24 inches; width, 12½ inches; price, $10

A slender - stemmed candlestick of mahogany in Colonial design, 12 inches high. Price, $2.50

Brass candlesticks, modeled after those found in Russian coffee houses. The bells are of real bell metal. Price, $6 each



Pillow cover of old Persian embroidery in blue, gold, and old-rose on cloth-of-gold, backed in blue velvet. It measures 13 by 24 inches, and costs $35

Nest of burr walnut tables, inlaid with white mahogany and satinwood, exactly reproduced from a set in Knowsley House, Lancastershire, England. Price, $95

A frock of tomato-colored crêpe, suitable for May street wear or for the matinée

Color and material rather than the simple method of fashioning give formality to this dress

In this playtime dress the shoulder yoke and the muslin ruffles bespeak the mode of to-day

The placing of the Irish lace motifs and of the rows of stitching gives this frock its distinction

THE YOUNGER GENERATION

Chic Cut and Smart Fabric Now Replace the Rich Trimmings and the Fine Hand-work Which Formerly Gave Value to Children's Clothes

FORMERLY children's dresses demanded much embroidery, many kinds of lace, and a great deal of hand-work to give them real, intrinsic value, but now, more and more, it is coming to be the cut that counts. Formerly hours, and even months, were often needed in fashioning children's dresses; in doing the fine hand-work which was then the mark of the imported model. Nowadays, a clever pattern, a yard or two of muslin or chiffon, a broad hem, little or no fulness, a quaint sash, a few hours' sewing, and lo! there is a little copy worthy of a Poiret label.

A DRESS FOR THE MATINÉE

The youthful frock shown at the left of the page is not a school frock nor a party dress. To the least detail of its design it is a dress for a matinée or a luncheon party. The picot-edged, ivory net used for the rufflings, which are three and a quarter inches wide, is seen on many of the new spring models, and may be had at 75 cents a yard. Such trimming is so easily renewed that it makes, as it were, a silent covenant with freshness. The material, a silk and wool crêpe, is of a light tomato color. The three box-plaits placed across the back of the skirt do not destroy its narrow effect across the front, and yet they give some freedom to an otherwise straight-cut skirt. The short basque has a straight, round belt which is not drawn in very closely. This dress shows the set-in sleeve which is being revived and is now sharing honors with the kimono and drop-shoulder styles. For the reproduction of this model a silk and wool, imported crêpe, forty-two inches wide, may be had at $3.75 a yard.

PARIS CONSIDERS CHILDREN'S FASHIONS

No longer are children's clothes beyond the pale of Paris ultimata. Madame Chéruit, in her Children's Department, has done much to place fashions for the younger generation upon a solid footing, and it is from her ateliers in the Place Vendôme that the newest modes for tots and growing girls have come this season.

For grown-ups, geranium, tomato, burnt orange, terra-cotta, old-gold, and blue are the dominant letters in fashion's color alphabet, and children's models follow the same color combinations. The spring frock for town wear (and preferably for afternoon) which is shown in the second sketch owes one half of its individuality to a brilliant shading of old-gold charmeuse, and the other half to the almost extreme severity of its lines which alone permit the use of silk for so youthful a dress. The ends of the collar, the belt, and shoulder trimmings are worked with plain stitchings of French-blue, as are also the buttons and buttonholes on the bodice, the belt, and the skirt. The buttons on the skirt mark the laid-in plait which gives the fulness.

Terra-cotta linen—a relief from workman's blue, so long the rule for playtime slips—is the medium for the school or morning frock in the third figure. It has a double cascade muslin jabot at the neck and single ruffles of muslin at the wrists. The flat shoulder yoke and the three-quarter sleeves give even this playtime dress the marks of the new season.

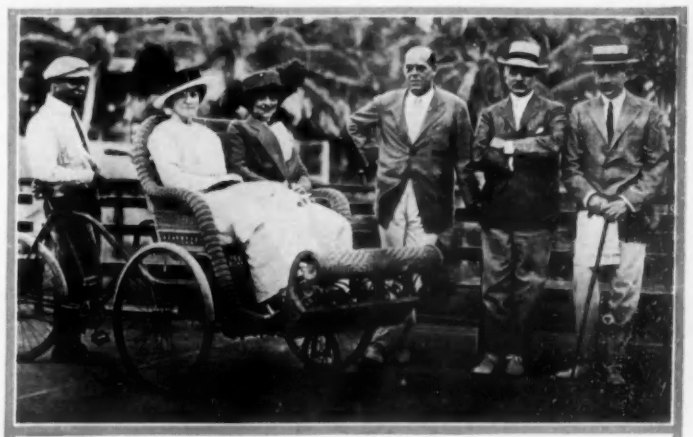
The summer party dress shown at the right of the page is of thin, white cotton crêpe, inset with baby Irish lace medallions. There are straight, double rows of hand-worked stitches on the bodice and on the sleeves and skirt. The picot-edged, muslin guimpe contrasts effectively with the crêpe of the frock.

SMART KILTS AND WAISTCOAT

The kilted suit shown at the lower right of the page might be fashioned of navy blue serge with a removable waistcoat of white piqué. The original, however, is of the softest mulberry cachemire with a waistcoat of French powder-blue moire, and buttons of the silk. The belt is set at the normal waist-line and has just enough width to make it crush across the back and dip a little—a clever touch designed to take away the severity of the tailored, Russian blouse effect. The écru, Milan straw hat has a band of inch-wide, French-blue ribbon about the crown, and a narrow edge of blue around the brim. It is ideally light for the summer costume, either for walking or traveling.

The long vest affected by her elders is quite as becoming to the growing girl

Prince Léon Radziwill is a well-known figure on the polo field of Cannes



Mrs. Lawrence Townsend and a friend in a Palm Beach "afro-mobile," talking with Mr. Hugh Inman, Mr. Barklie Henry, and Mr. Edgar T. Scott

Mr. and Mrs. Howard Brokaw, and Mr. and Mrs. Pierre L. Barbey of Tuxedo, seated on a sunny bench at Palm Beach

Prince Ghika and the comte de Gramedo watching a Cannes polo match from a point of vantage

Emperor William's sister, Princess of Saxe-Meiningen, and Lady Waterlow, on the steps of the Hôtel de Paris, Monte Carlo

Mr. and Mrs. F. Egerton Webb, Miss Laura V. Webb, and Miss Alice G. Kortright watching the Palm Beach tennis tournament

Lord Rocksavage, heir to the marquisate of Cholmondeley, was one of the successful contestants in the Monte Carlo tennis tournament

POLO AT CANNES AND TENNIS AT PALM BEACH ARE TWO GREAT ATTRACTIONS FOR SPORT-LOVING VISITORS TO THE RIVIERA AND ITS AMERICAN NAMESAKE

The variety in the mural decorations and the irregularity of their hanging have done much to relieve the bareness of the plain walls and to "pull together" a room of rather difficult proportions

Gray walls and rose draperies are the setting for the furniture of the Louis XVI period in its simplest and therefore most beautiful phase

The most is made of the small dining-room by papering it in gray and furnishing it rather austerely with rare pieces of original Adams

The fireplace, which should be the nucleus in the furnishing of a room, is rather dwarfed by the ponderous size of the pictures and tapestries, the use of which is encouraged by the amount of wall space

HOW MR. AND MRS. HENRY H. ROGERS HAVE UTILIZED A COLLECTION OF ANTIQUES AND PERIOD FURNITURE IN DECORATING THEIR NEW YORK STUDIO APARTMENT

THE REINSTATEMENT *of the* LINGERIE BLOUSE

The Prodigal Lingerie Blouse is Celebrating Its Return to French Favor by a Wealth of New Designs, Chief Among Which is the Bolero Model

THIS last season has witnessed the return of the prodigal separate blouse, and the new season will see them in great variety of form, color, and material, but they will all be collarless, buttonless, and transparent. A total disregard for buttons, hooks, and fasteners of all sorts is one of the salient features of the mode at present. Jackets are ineffectively closed at the neck by one small button and buttonhole; evening wraps and mantles are guiltless of all attempts at fastening, being merely held together by the hand which is slipped through an elastic strap attached to the lining just back of the front edges; blouses crossed surplice fashion, or folded into belts are pinned and laced together, but are quite lacking in the one-time invaluable hook and eye. This is a natural sequence of their filminess, for on such gauzy fabrics as they are made of the hook and eye would be impossible to conceal, and would become the most prominent ornament of the waist. When a fastening is really required, pearl buttons, formed of a single, small pearl like the studs for a man's shirt, are used to close the front openings of the unlined waists of chiffon and net. For the sake of harmony the Parisienne wears with these buttons single rows of strung pearls as an edging for the thin collars and cuffs of these cobwebby blouses.

SIMPLICITY OF LINGERIE BLOUSES

In general, the lingerie blouse of spring and summer is simple and practical, and without a vestige of the hand-work and embroidery which was once its fame, while the more elaborate blouses are transparent masses of lace and chiffon. It is the lingerie blouse which is chiefly worn with the plain tailor-made. For these Chéruit is using a white material much like dimity, with ribbed stripes two inches in width, separated by spaces of equal width. One of her most original models is made with three-quarter sleeves, long shoulders, and a full, straight front, which opens at the throat, and is fastened with small crochet buttons. The back is perfectly plain and flat from the neck and shoulder down to the line of the waist, where, instead of being gathered into a belt and held snugly in place after the manner of the traditional blouse, it is narrowed into a fitted band, trimmed with a ruche of the dimity, and hung free over the belt of the skirt. The sleeves end just below the elbow with a turnback cuff edged with a similar ruche, and the low collar, on the order of a de Medici, rolled over at the top and opened in the front, is tied close to the neck by an inch-wide piece of black moire ribbon.

A BULGARIAN PHASE

Another form of the simple blouse much in use, especially for the outing costume, is what is called the Bulgarian peasant blouse, which is made usually in a contrasting color to the skirt. This model is cut on loose, straight lines, with kimono sleeves. It opens in the back, has a knee-length tunic slashed at the side, and is closed with lacings of colored silk cord. The front is broad and without trimming of any description, save the short lacing at the opening of the rounded neck. It is belted at the high waist-line by a heavy cord and tassel, tied directly in the middle of the front. A model of this description, shown by Bulloz, was of corn-colored crêpe printed with reddish figures in a small Persian design, trimmed with bands of Bulgarian embroidery, and laced and belted with silk cords of the same shade of red as the figures.

THE BOLERO BLOUSE

The chiffon much used just now for blouses, negligees, matinées, and skirts is somewhat heavier than the flimsy fabric usually known by that name, and is, indeed, called a voile by the French. It is exceedingly durable and is to be had at a certain specialty silk shop in an excellent washable quality, in double width, for from 6 francs, 90 centimes to 10 and 12 francs, according to the degree of silkiness.

The blouse of chiffon and net have many attractive features, conspicuous among which are the little, sleeveless boleros of chiffon or lace designed with deep armholes reaching from the shoulder to the waist-line. These are slipped on over the chiffon underblouse, which usually has baggy kimono sleeves and a low V-neck. The jacket, made very full through the shoulders and at the sides, separates in front, rounds at the sides, and is caught into the belt of the blouse proper. As a rule the bolero, when not made entirely of lace, is outlined with the finest of Malines lace. A pretty example of the bolero blouse is sketched in the upper, right-hand corner.

This bolero model of chiffon and lace obeys the edict that blouses shall be collarless, buttonless, and transparent

In the sketch at the extreme right at the bottom of the page is shown another style of waist in which the bolero is replaced by wide bands of Malines insertion, drawn over the shoulders and down both back and front to form a deep, pointed opening, which is filled with folds of the chiffon. At the waist these bands are shaped into curved, basque ends that hang free over the skirt.

THE USE OF NET

Plain filet net, in a deep cream tint, is used with good effect for many of the simpler waists. Unlined or lined with chiffon as are the more elaborate kinds, these are generally trimmed with plaitings of the net itself. Occasionally, however, models of this description are shown at the house of Worth, made with straight yokes of white satin, back and front, to which the under part of the blouse is fulled. The necks finish with low de Medici collars of the satin, and the bishop sleeves are fulled into cuffs of the satin, edged at the hand with frills of the tinted net.

Plain, white, wash net in combination with fine, allover embroidered batiste, and heavy lace in combination with plain linen, are novel features of the blouses shown by some of the large houses, especially Béchoff-David.

The extreme left drawing shows a model of white net, made kimono fashion, with long bishop sleeves and rounded neck finished with *àjour*. In front are four tiny, crochet buttons, which are purely ornamental, as the waist closes in the back. Over this foundation is worn a sleeveless bolero of white, hand-embroidered batiste, which separates in the front, and rolls back into straight bands or revers edged with narrow Valenciennes lace. The sleeves, very full at the wrist, are gathered into a narrow band with tiny, turnback cuffs of the batiste edged with lace.

The blouse sketched in the middle is of heavy Venetian point lace, made perfectly plain and closed in front by buttons of white crochet. Around the slightly pointed neck runs a tiny Robespierre collar of white lawn with a hem *àjour*. The long shoulders of the lace are free from the sleeves, which start underneath at a normal shoulder line. These sleeves are made of the plain lawn, amply cut through the top, and tapering toward the wrist.

Plain, white, wash net and embroidered batiste are combined in one of the new sleeveless boleros

Heavy Venetian point lace is hung plainly over an underblouse of sheer white lawn

On the simplest of chiffon foundations are laid, suspender-wise, broad bands of Malines lace

Photograph by Moffett Studio

In the revived "Geisha," Lina Abarbanell makes most happy transitions from one manner and dress to another

SEEN *on the* STAGE

A New Theatre Which, Following in the Footsteps of the Grand Guignol of Paris, Will Present One-Act "Thrillers"—Good Plays to Bolster Up the Fag-End of the Season

By CLAYTON HAMILTON

That very pictorial young person, "Yancsi" Dolly, interpolates an exceedingly pretty dance in "The Beggar Student"

NOWADAYS new theatres in New York are being so rapidly erected that the opening of a new house is no longer an occasion for congratulation. In this regard, the activity of the managers reminds us of the musings of the melancholy Jacques upon the stricken deer who wept into the brook—"adding the sum of more to that which had too much." What we now need is not more good theatres but more good plays to fill them. Many of our theatres, new and old, have stood empty for several weeks since the present theatre-season lost the force of its initial impetus; and it should be evident to even the most casual economist that the theatre-business as a whole must suffer greatly from the high cost of overproduction. Such an economic crisis in the theatre-business is bad for the dramatic art, since a business that is over-burdened can scarcely adventure upon the exhibition of artistic wares, however worthy, which have not been calculated to attract an immediate and large return.

There is, however, cause for congratulation in the opening of the Princess Theatre, since this new house is dedicated to an artistic policy which, though long familiar on the continent of Europe, is novel in New York. This is the policy of presenting a composite bill of four brief plays by different authors. We have needed such an institution in America in order to encourage the composition of one-act plays and to offer them an adequate opportunity for production.

Owing to a thoroughly established social habit, it is apparently impossible for us to imitate the London custom of presenting a one-act play as a curtain-raiser for a longer piece; and though there is a great demand for twenty-minute sketches in our vaudeville theatres, this demand is not of a nature to encourage the composition of worthy one-act plays. Whether rightly or wrongly, our vaudeville managers look down upon their audiences and deem it hazardous to present any sketches save those of the vacuous variety that evoke the loud and unintelligent guffaw.

Yet there are many reasons why the cultivation of the one-act play should be beneficial to the general cause of our American dramatic art. In the first place, this compact form of drama is interesting in itself. The one-act play shows much the same relation to the full-length drama as the short-story shows to the novel. It aims to produce a single dramatic effect with the greatest economy of means that is consistent with the utmost emphasis. In the brief space at his disposal, the author has little time for retrospective exposition and little opportunity for the development of character; but by seizing a character at some self-explanatory crisis, he may imply the past and intimate the future. Many striking effects of action or character which would suffer dilution in a longer play may be expressed with sud-

Light as "whipped syllabub and flummery" and as delicious is the Irish play in which Laurette Taylor finds a fitting conveyance for her winsome arts

den and satisfying emphasis in the brief compass of a single act.

In the second place, an established policy of producing one-act plays should offer to our rising playwrights a training-school in which to test their talents. A young author who desires ultimately to write novels may exercise his abilities by contributing short-stories to the magazines; but thus far the theatre in America has afforded no similar field for the apprenticeship of promising playwrights. Half a dozen one-act plays may be written in the time required for the composition of a four-act drama; and if one of these should fail, the author would suffer less discouragement.

The only objection which may be made against the composite bill is that which is commonly advanced by publishers in explanation of their reluctance to bring out volumes of short stories. It may be urged that it is difficult for an audience, in the course of a couple of hours, to shift its sympathy several times from one set of characters to another, and that, since the different plays must necessarily be performed by the same company of actors, it is difficult for the audience to forget the first while looking at the second. This seems, indeed, a reasonable objection; but the fact that the composite bill has flourished for many years in several of the most successful theatres in Germany and France would seem to indicate, upon the other hand, that the public does not object to the imaginative effort required by this shifting of attention.

In the advertisements of the managers, it has been announced that the policy of the Princess Theatre will be modeled upon that of the Grand Guignol in Paris, but it is to be hoped that this statement has been made with reservations. Nearly all the Grand Guignol plays are excessively sensational. They are fashioned in accordance with the theory that a shock to the nerves, or to the moral sense, which would be unbearable if protracted through a longer play, may be enjoyed if delivered suddenly, without forethought or afterthought, in the compass of a single act. But our American public is not yet sufficiently jaded to crave the stimulus of the abnormal, and the Princess Theatre, in order to establish itself as an American institution, should minister to the great emotions of sympathy and humor instead of endeavoring to convert itself into a chamber of horrors.

A note in the programme discourages the attendance of "very young folk" at the Princess Theatre, and this aspect of the managerial policy should be condemned upon the general ground that it is unwise to divide the theatre-going public into special cliques and clientèles. Any play that, in a large sense, is really worth producing should be equally adapted to the entertainment of the entire public, regardless of age or education or experience; and such one-act plays as "Madame Butterfly" and "The Twelve-Pound Look" indicate that it is not impossible for fine artists to fulfil this large requirement.

Miss Olive Wyndham tells us "What Happened to Mary" in the play dramatized from the magazine story

THE PRINCESS THEATRE

THE opening bill at the Princess Theatre is far from satisfactory, but, if it should not meet with the approval of the public, it is to be hoped that the managers will realize that the fault is not with their general scheme, but merely with the particular plays that have been selected at the outset.

The best of the four plays, albeit the worst acted, that opened the Princess Theatre, was undoubtedly "Fancy Free," wherein Miss Kershaw impersonated the eloping wife, and Mr. Trevor a philanderer

The first item on the programme is a nonentity by Edgar Wallace, entitled "The Switchboard." The idea of this piece is to weave a story out of tangled shreds of conversation that come over many wires to a telephone girl operating in a central office; but though this narrative idea might be developed effectively on the printed page, it is scarcely serviceable for the theatre. The stage exhibits a small hotel switchboard operated by a single girl, and this exhibit offers no suggestion of a central office. The members of the company are concealed behind a bellying curtain, but their voices come obviously from particular places on the stage, and no illusion is conveyed that what they say is really heard only over the wires by the telephone girl. The performance presupposes a new set of theatrical conventions which the audience is unwilling to accept. Furthermore, the story of the piece is inconsiderable, and the lines are lacking in the desired degree of humor. This is followed by an importation from the Grand Guignol. It is entitled "Fear," and is a translation of "La Grande Mort," by H. R. Lenormand and Jean d'Auguzan, which ran for three hundred nights in Paris. The scene is an army bungalow in India. An epidemic of cholera is abroad, and Lieutenant Beverly has been driven nearly crazy by the heat and the hardship and his fear of the disease. His brother-officer, experimenting with microbes, pricks his finger and becomes inoculated; so, to save himself from possible infection, Beverly shoots him dead.

This striking incident produces a legitimate effect of horror; but the authors have made the mistake of appending a second scene, in which, from a similar motive, the coward Beverly himself is shot down. This scene merely repeats the sensation of horror that has already been conveyed, and has the effect of an anti-climax. It was probably added by the authors to satisfy the sense of moral retribution; but it should be insisted, as a principle of art, that a melodrama of this sort need not concern itself with any question of morality.

By far the best play on the programme is "Fancy Free" by Stanley Houghton, but, unfortunately, this is the only piece that is inadequately acted. It is an artificial comedy in the manner of Oscar Wilde, and it demands, in the performance, a sprightliness of which the present company is incapable. A wife elopes with her lover to a hotel at Brighton, where, by an odd accident, her husband turns up in company with an adventuress whom he has accumulated on his travels. This unexpected meeting results in a reconciliation of the husband and wife, and a subsequent pairing-off of the discarded affinities.

This artificial fabric is embroidered with a dialogue that is inordinately witty. The characters speak not what people would actually say in such a situation, but what they would wish they had said in thinking of the situation afterward. The lines are as brilliant as those of "The Importance of Being Earnest." It seems surprising that the author of the naturalistic "Hindle Wakes" should also be capable of this clever exercise in a totally different type of composition. Upon this showing, there can remain no doubt that Mr. Houghton possesses an extraordinary talent.

Photograph by Marceau

Though "A Man's Friends" leaves small place for women, Lily Cahill insinuates a fine characterization

The entertainment is concluded with a play called "Any Night," by Edward Ellis. The scene is set in a Raines Law hotel. To this place an innocent young girl is lured by a young man with whom she is in love, and later her father, in a state of intoxication, comes to the same hotel. A fire breaks out, and in the resultant confusion the father and the daughter meet each other. Their companions escape through a window, but they, stricken with shame and horror, resign themselves voluntarily to the flames.

Although, in its external details, this play is faithful to fact, it is, considered in its essence, utterly untrue. To prove this point would require an analysis of the story which the play can scarcely be admitted to deserve. The piece seems to have been fabricated merely to exploit an environment which is unusual upon the stage. But there can be no reason for such an exhibition unless an author has something illuminating to say about the phase of life that he has chosen to depict.

"A MAN'S FRIENDS"

A STRUGGLE between a corrupt political boss and an incorruptible public official has frequently been set forth, in recent years, upon our stage, but this fact serves only to emphasize the unusual earnestness and sincerity which Mr. Ernest Poole has brought to the task of handling this popular material in his very interesting drama entitled "A Man's Friends." Mr. Poole is well equipped for such a task. He is long experienced in social service, and is thoroughly familiar with the machinery of politics. While other authors have employed this subject matter because they thought it would attract the public, Mr. Poole has employed it because he has something to say.

His thesis—and this thought is new to the theatre—is that the essence of our present political corruption is the principle that a man should always help along his friends, even at the expense

(Continued on page 132)

VOGUE PATTERNS SHOWING A VARIETY OF DESIGNS SUITABLE FOR SUMMER FABRICS, STRIPED OR BORDERED, FIGURED OR PLAIN

No. 1962/9

No. 1972/9

No. 2058/9

No. 2041/9

No. 2034/9

No. 1871/9

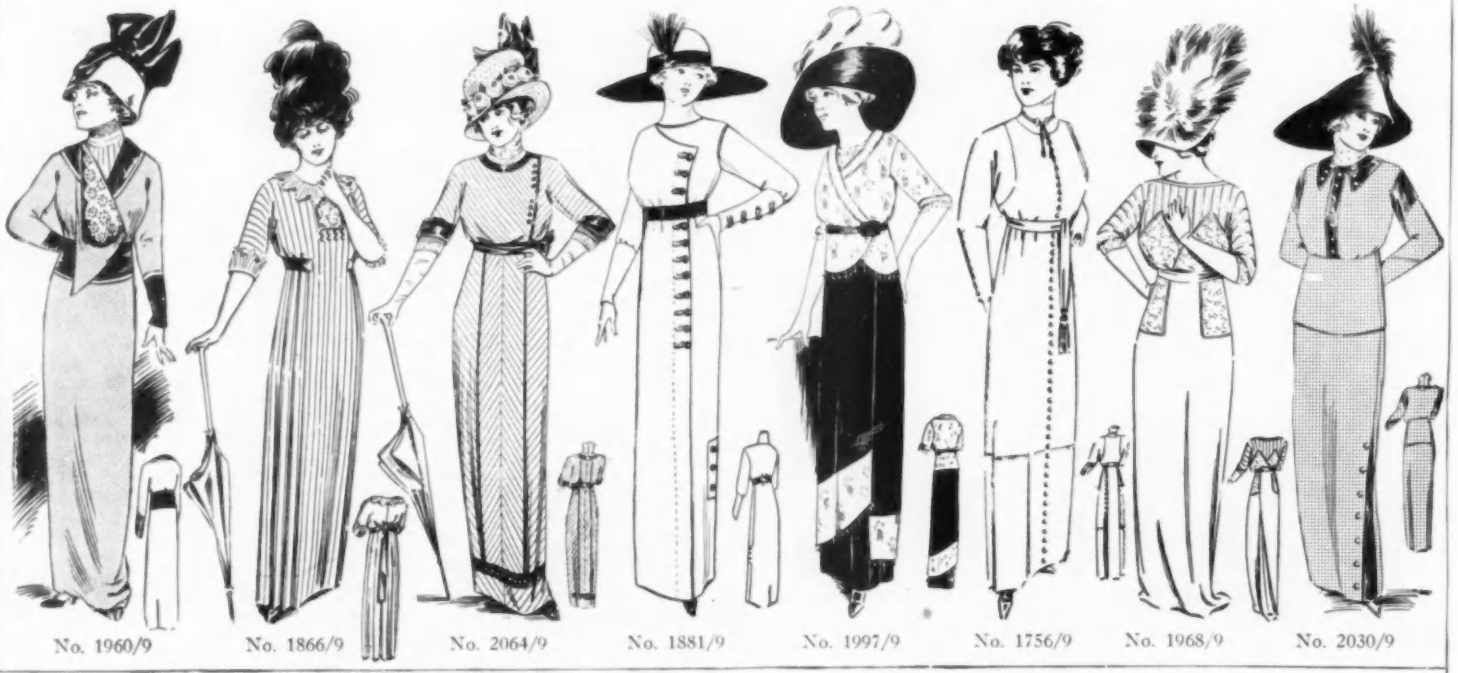
No. 1867/9

For morning wear in the country, gowns of linen or éponge will be worn with separate sport coats. For a trip to town silk dresses will replace suits

No. 1988/9

Made of broché éponge in a contrasting color the separate jacket, such as shown on the right, will be much used with afternoon gowns of French crêpe

No. 2108/9



No. 1960/9 No. 1866/9 No. 2064/9 No. 1881/9 No. 1997/9 No. 1756/9 No. 1968/9 No. 2030/9

Patterns 50 cents for waist or skirt, except Nos. 1866/9 and 1988/9, which are $1 each. 34 to 40 inches bust and 22 to 28 inches waist measure

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LABORATORIES AND ATELIERS: CRÉTEIL (Seine) FRANCE

No. 1822/9 No. 2045/9 No. 2105/9 No. 2053/9 No. 2057/9 No. 1976/9 No. 2120/9

No. 2126/9

SUITABLE PATTERNS FOR THE BRIDAL GOWN, MAID OF HONOR AND BRIDESMAIDS' COSTUMES—A MISCELLANY OF DESIGNS FOR SUMMER GOWNS APPROPRIATE FOR CRÊPE, CHIFFON, VOILE, AND NET LACES

White charmeuse with overdrapery of Lierre or Bohemian lace would make stately bridal robes, modeled by No. 2126/9 or No. 2128/9, and worn with long tulle or lace veils

No. 2127/9

The patterns on this page are priced at 50 cents for waist or skirt, except No. 1976/9, which is $1 for costume. Sizes: 34 to 40 inches bust measure, and 22 to 28 inches waist measure

No. 2128/9

No. 1852/9 No. 1806/9 No. 1764/9 No. 2106/9 No. 1995/9 No. 1850/9

May White Sale at GIMBELS

Makes this advance presentation to Vogue Readers

French and Domestic Lingerie at Exceptional Prices

We waited until the very last minute before this magazine went to press, to make the selection for this special presentation, so that the undermuslins should not only be extraordinarily priced, but also in the very latest styles.

A—Brassiere Combination, $2. Brassiere, portion of linene with drawers or petticoat of nainsook; trimmed with fine embroidery and imitation Irish lace edging.

B—French Combination, $5. Hand-made and hand-embroidered—the demi-circular drawers as well as the corset cover portion are inset with real Irish lace medallions.

C—Nightgown, $5. Copy of a French model—with small sleeves that are detached over shoulders; trimmed with Platte Valenciennes lace and ribbon.

D—French Chemise, $1. Beautifully hand-embroidered in floral designs.

E—Petticoat, $3. Copy of a French model in nainsook with cluster tucks, lawn flounce; trimmed with fisheye Valenciennes lace.

F—Corset Cover, $1. Fine nainsook inset with Valenciennes lace, both back and front; medallions inset in front.

G—French Petticoat, $7.95. Hand-made and hand-embroidered in an effective eyelet and blind design—straight lines.

Sets of French Lingerie $15

H—Nightgown; I, Chemise; J, Drawers—Hand-made, hand-embroidered and inset with Valenciennes lace.

K—French Nightgown, $4.50. Hand-made and elaborately hand-embroidered.

L—Petticoat, $3. Panel effect and slashed at sides—trimmed with wide ribbon-run embroidery and Valenciennes lace.

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No Laces Are Too Costly to Embellish the Fine Linens for the Bride of To-day

Chemise matching set shown below, and made in the prevailing Empire style

Lavish use of lace in a short-waisted design

Bands of costly Russian cushion lace extend the full length of the chemise

NEVER, perhaps, has an age been more extravagant or taken more as a matter of course the costliness and perfection of dress that is being achieved to-day by the French designers. Lingerie, especially bridal lingerie, is no exception. It is made of the finest linens, as beautifully embroidered as the religious vestments of the middle ages, and on it are introduced lavishly such rare laces as were used to adorn the state robes of kings and queens.

In the bridal sets illustrated on this page, laces, not embroideries, are used. The nightgown shown in the middle at the top is composed largely of a real lace, known as Russian cushion, which is semi-transparent, and although delicate in weave, is quite durable. With it is used an insertion of rose point and an edging of Valenciennes. Not only in the beauty of the laces, but in the effectiveness of the design is this set particularly charming. The bands of lace which form the yoke extend the full length of both the gown and chemise (shown in the upper, right-hand corner), with a reckless disregard for its costliness. Such a set could be duplicated in a close weave of Bohemian lace, which is as nearly like the Russian cushion as any machine-made lace, and though more open, is very strong. Insertions of the Bohemian, about this width, range from $4 to $6 a yard.

Unusual treatment of flat Venise

Modern Flanders lace is the trimming used for the nightgown and the drawers below

Beauty of finish and becomingness are here as carefully considered as for a ball gown

The nightgown in the middle illustration shows an unusual treatment of lace. The lower part of the sleeves, which are made on a kimono pattern, consists of an applied piece of tucking running lengthwise. Ribbon run through buttonholed slits, and ending at the sides in flower-like rosettes, gives an Empire line to the waist. Valenciennes lace edges the V-neck and sleeves, and alternates with groups of tucks the full length of the gown.

The main part of the yoke of the gown below is formed of shadow lace, into which are set diamond-shaped inserts of handkerchief linen. As a finish for the neck and sleeves, folds of tulle are applied to the lace with hand stitches, and bands of the lace extend to the hem. Ribbon terminating in a flat bow threads the waist.

The gown at the bottom of the page, and the chemise in the upper, left-hand corner, are of handkerchief linen and Flanders lace.

The beauty of the lace and the decree of fashion necessitate a flat finish

Drawers, cut on straight lines, matching the set at the top of the page

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12. **Shadow Lace Empire Gown;** embroidery medallion in shoulder with wide embroidery ribbon beading back and front of gown alike. **Price $5.00**

14. **Chiffon Cachet,** with puffing and two cluster tucks, silk vine and chiffon roses; satin ribbon straps. **Price $2.95**

16. **Fine Crepe de Chine Petticoat;** Valenciennes lace, plaited flounce; wide lace insertions above with satin ribbon drawn through. **Price $5.00**

18. **Princess Combination Corset Cover and Drawers;** Valenciennes lace, new design, drawers trimmed on side with wide satin ribbon finished with bow. **Price $5.00**

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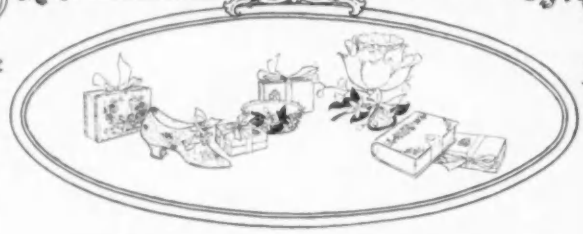

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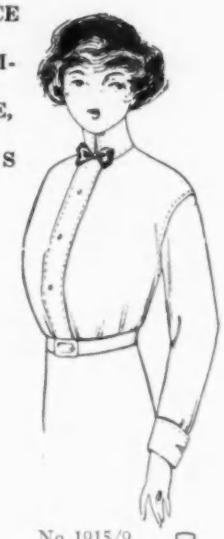

No. 1915/9

No. 1816/9

No. 1919/9

No. 1918/9

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No. 1916/9

No. 1914/9

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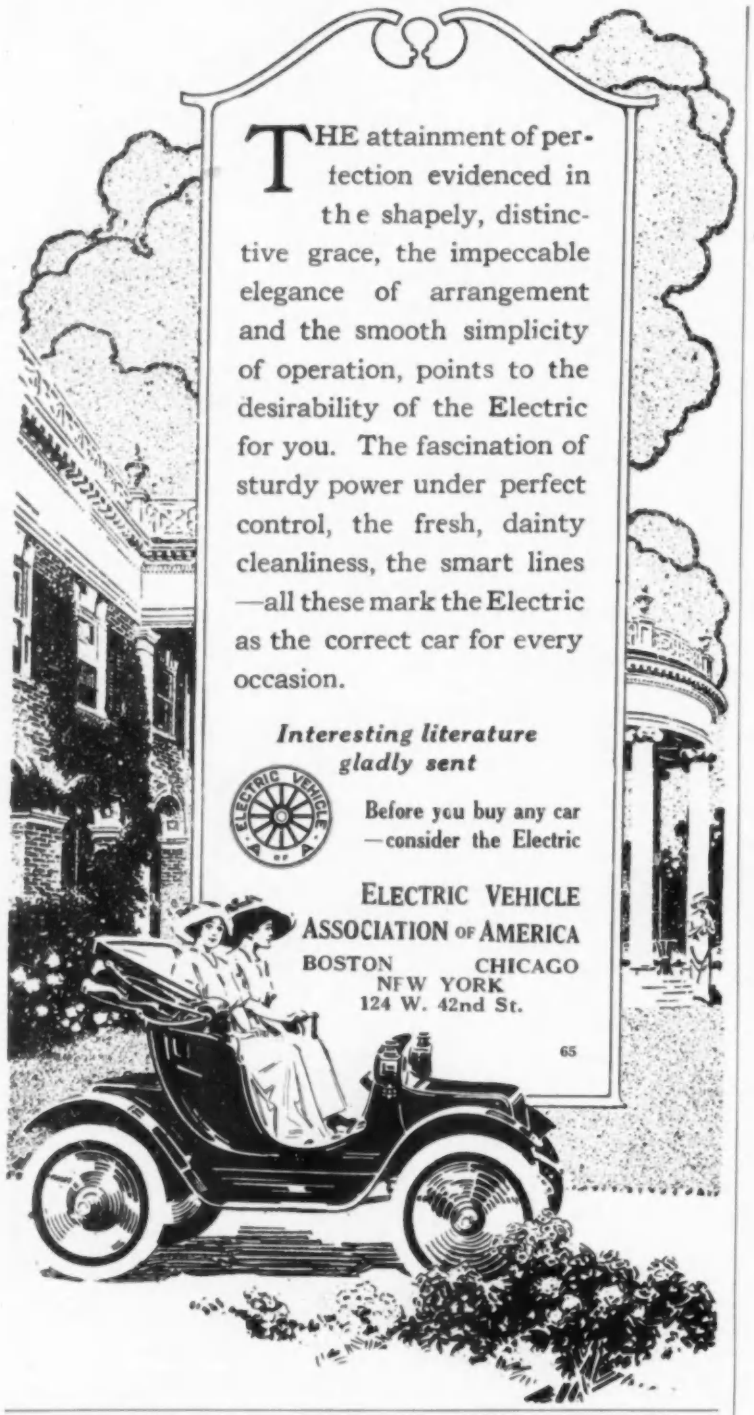

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Patterns are priced $1 each, except No. 2158/9, which is $1 for underdress and 50 cents for overdress, and Nos. 1840/9, 1735/9, 1842/9, and 1817/9, which are 50 cents each

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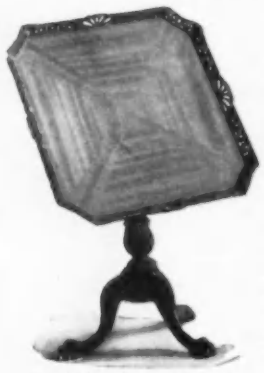

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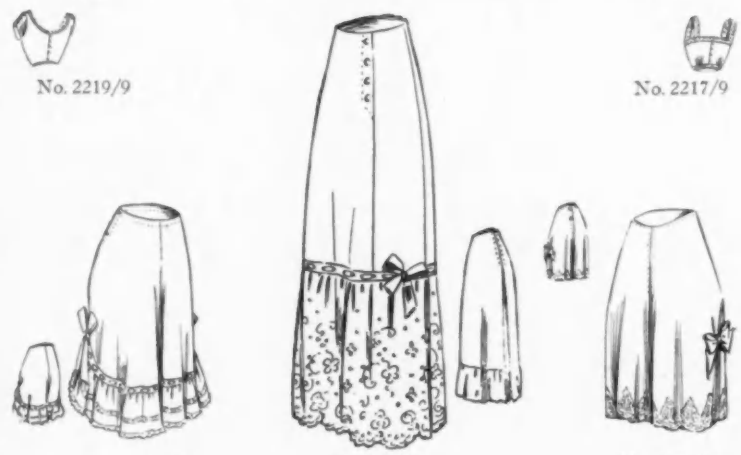
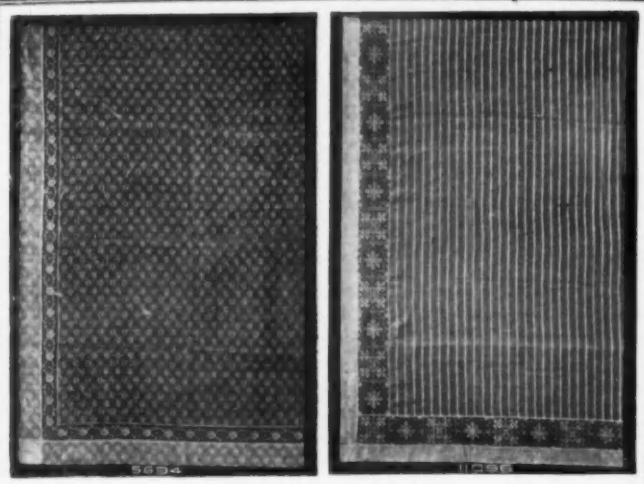


No. 2018/9 — No. 2017/9 — No. 1855/9

No. 2090/9 — No. 1901/9 — No. 1858/9 — No. 1857/9



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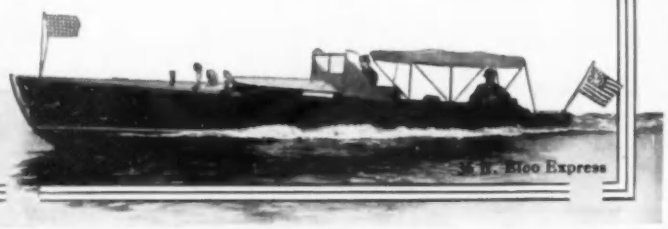

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WHAT THEY READ

THE CASE OF JENNIE BRICE, by MARY ROBERTS RINEHART, a story of crime, with the scene laid in Pittsburgh, has the merit of great ingenuity and the successful concealment of the *dénouement* almost to the end of the book. The story is told in a style of extreme realism, very successfully employed, so that the effect is almost that of a newspaper narrative of crime, gleaned from the columns of the press from day to day, as told by a clever and unemotional reporter. Miss Rinehart has conveyed, also with great success, the atmosphere of a squalid urban quarter, and of a lodging-house maintained some degrees above its surroundings. She is not so successful in making the autobiographic narrator convey the impression of being a gentlewoman, nor does she manage to interest the reader in the love affair somewhat ill coordinated with the tale of crime. (Indianapolis: The Bobbs-Merrill Company, $1 net.)

THE ETERNAL MAIDEN, by T. EVERETT HARRÉ, essays the difficult presentation of an idealistic love affair in a community of arctic Eskimos. Mr. Harré seems to have studied his local color, as seen in native custom and arctic scenery, with great care, and he has given real passion to his characters. There is humor also, and the activities of the Eskimo are presented with an air of truth and with dramatic power, while the mythology of these primitive people is woven into the volume with highly poetic effect. Readers wearied with the conventional fiction of the day will find Mr. Harré's story well worth while, and all the better from the fact that it does not deal with a distant past, but with the present. (New York: Mitchell Kennerley, $1.20 net.)

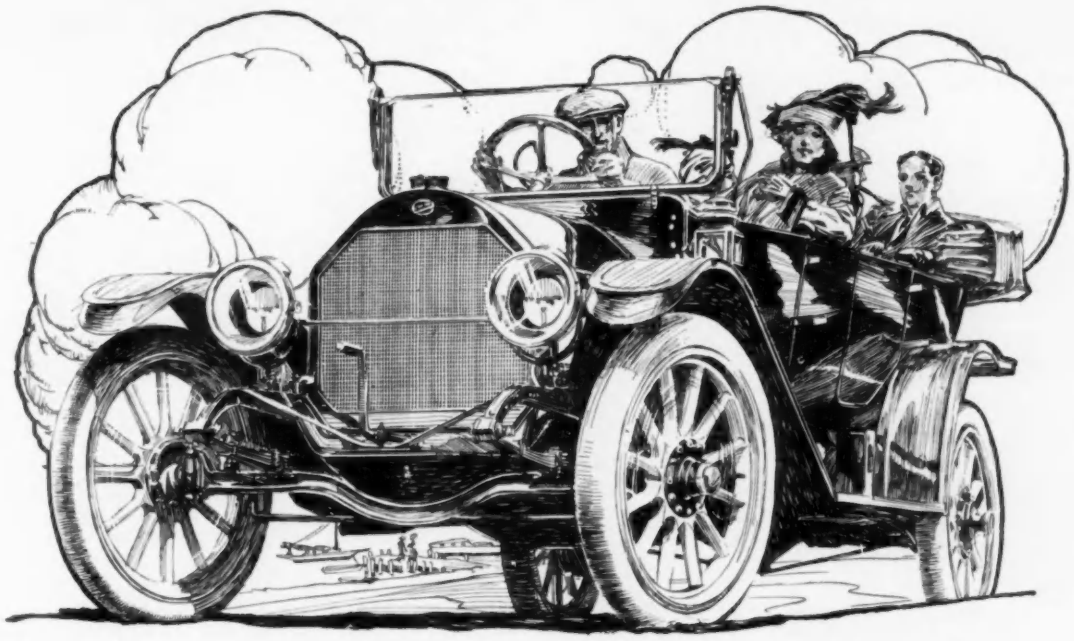
PATSY, by S. R. CROCKETT, is a highly romantic and picturesque Scottish tale of the period when George III was crazy and Prince George was regent. There are all sorts of folk in the *dramatis personæ*, from the simplest up through lairds and earls to a royal duke and Queen Charlotte herself. The girl Patsy, who is really Patricia Ferris, stands out as the most striking creation of the book, but there are other well-indicated characters, and even the princely personages move as with life. Those who enjoy a well-knit, well-told, and stirringly romantic tale should read "Patsy." (New York: The Macmillan Company, $1.25 net.)

THE LOST DISPATCH, by NATALIE SUMNER LINCOLN, is a tale of our own Civil War, in which Mosby's men and other Confederates play a conspicuous part, and the love affairs of southern girls help to highten the interest. There are scenes also in the perturbed Washington of the period, and a charming Confederate girl spy is shown under amiable cross-examination by Mr. Lincoln. Later we see the same charming person in the hands of the relentless Stanton. The book is chiefly concerned with the unraveling of the murder mystery in which the spy is thought to be concerned. (New York: D. Appleton & Co., $1.30 net.)

FINNERTY OF THE SAND-HOUSE, by CHARLES D. STEWART, has the essential spirit of the delicious "Fugitive Blacksmith," if something less than the rare spontaneity of that brilliant performance. The narrator of these eight sketches (tales they hardly can be called) is Finnerty, a humble railway worker with a turn for philosophy and a most infectious humor. Now and then Finnerty suggests Mr. Dooley, but Mr. Stewart owes little to Mr Dunne, and these sketches may boldly stand on their own merits. There is nothing better in the volume than the opening sketch, "Finnerty Holds the Meeting for the Candidate." Its motif is irresistibly droll, though extremely artificial. The subject is one that might easily have been vulgarized, but Mr. Stewart knows where to draw the line. "The Ferry Tale" is less continuously mirthful than the first sketch, but it has greater variety of interest and finer human touches. Finnerty's political philosophy appears in "Finnerty on Presidents," his notions as to the opposite sex in "Finnerty on Woman's Rights." The "Mystery of Maginnis" is one of the longest and best sketches in the volume. Almost as long and nearly as good, though a bit artificial, is "The Oxen that Ran Away." Truly, this is a book to make glad the heart of man, and he who can appreciate genuine, clean humor will not put the book aside when he has read it, but will pass it on to his friends. (New York: The Century Company, 75 cents net.)

JOYFUL HEATHERBY, a new novel by PAYNE ERSKINE, author of the fresh and charming story entitled "The Mountain Girl," takes the novelist to scenes that seem less familiar to him than those of his earlier tale, with the result that his New England ingénue is far less convincingly displayed than his southern girl. His tale has a good deal of dramatic interest, however, and is wholesome in tone. The urban scenes, whether of Boston or of New York, are less real than those of the remote New England country. (Boston: Little, Brown & Co., $1.35 net.)

(*Continued on page* 80)



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WHAT THEY READ

(*Continued from page 78*)

GENERAL MALLOCK'S SHADOW, by W. B. MAXWELL, has to do with a cashiered army officer, a stupid lord, a country doctor, a body of properly discontented striking quarrymen and a number of other characters, male and female. The final excesses of the strikers afford the disgraced officer an opportunity to wipe out old scores and re-achieve his forfeited place in the estimation of his country. Unhappily for Mr. Maxwell's reputation, this story, like his last, shows signs of haste in composition, and is totally unconvincing in both its characters and its motif. When will he have the patience to make another such study as enabled him to produce the unnecessarily frank but really brilliant story called "Mrs. Thompson"? The man who has done so well once should not content himself with anything less studied and sincere. (New York: D. Appleton & Co., $1.30 net.)

PIPPIN, by EVELYN VAN BUREN, illustrates once more the revival of the Dickens spirit so marked at the approach of his centennial year, and apparently still in full activity. It may be said at once that "Pippin" is a highly romantic and pretty nearly impossible child of the criminal class of the London slums, and that the association between her and the American girl is a severe test of the reader's credulity. With so much admitted, one may add that the tale has a fascination of its own, a most agreeable humor, and a heart-warming sentiment. Of course, there is the element of romantic love to make one forget the sordid side of the life depicted. Reginald Birch contributes effective illustrations in a style reminiscent of Du Maurier, though far less mannered and more humorous. (The Century Company, $1.30 net.)

THE GAY REBELLION, by ROBERT W. CHAMBERS, contains a set of extravaganzas in amiable ridicule of what is extreme in the current feminist movement. Mr. Chambers has shown much ingenuity in these gay and inconsequent tales, and has given them the rapid movement that comes of brief and merry dialogue. He has not at any point achieved distinction of style, or great cleverness of phrase, but the volume will amuse a great many readers and anger only the most solemn of the equal suffragists. Mr. Edmund Frederick's head- and tail-pieces are charming, his full-page illustrations far less able. As to Mr. Chambers's dedicatory verses, they are properly enough introduced with apology, but he should take courage from the fact that his efforts of this kind are not worse than they always have been. He really does not go from bad to worse. (New York: D. Appleton & Co., $1.30 net.)

WILD JUSTICE, by FRANCES CLARE, opens with a shock to a pair of respectable philanderers administered by a disgusted young woman who rises from table and leaves them, saying: "For God's sake, don't commit adultery just to pass the time away. It is a serious thing." Having expelled this from her system, the young lady went her way to a humble friend whom she took to dinner at a queer and expensive London restaurant, where the second and real romance of the girl began. The book is really not so shocking as the heroine's first words might lead one to expect, and it has the merit of vivid telling and picturesque character and incident. The scene where the heroine turns upon a blackmailer is one that seems to indicate the possibility of even better things from the author. (New York: Duffield & Co., $1.25 net.)

ADNAM'S ORCHARD, by SARAH GRAND, is a vastly long story dealing with many characters and infused with the spirit of rural England. The tale is cast against the background of intensive scientific modern agriculture. There is much vivid portraiture in the story, and there are moments of genuine passion, but the tale as a whole leaves an impression of formlessness, as if the author had been unable to cope with the wealth of her own material. (New York: D. Appleton & Co., $1.40 net; postage, 12 cents.)

W. A. G.'S TALE, edited by MARGARET TURNBULL, with Zobzee's illustrations by the author, is a very ingeniously contrived and altogether charming little book. It is to be known then, that W. A. G. are the initials of a little boy's name, and this book purports to be his account of his life and adventures written when he was convalescent from diphtheria. He tells his tale very sweetly, and very naturally, with wise reflections becoming his years, and nice little touches of observation likewise proper to his age. Incidentally he reveals a pleasant little adult romance, and if you are a sympathetic person, almost anywhere between nine and ninety, you will enjoy every line of the book. There is a pleasant colored frontispiece showing the author in his "*cabinet des traveaux*," which happens to be his bed. The Zobzee illustrations are marvels of expression. (Boston and New York: Houghton, Mifflin Company, $1 net.)

THE NEGLECTED LITERARY ARTS

THE POEMS OF ADAM LINDSAY GORDON, as arranged by Douglas Sladen, is a volume that worthily presents the work of a man whom Australians hold dear as the singer of their peculiar life as it was lived half a century or more ago. The editor gives a biographical sketch of Gordon which will thrill the lovers of Anglo-Saxon grit, and there is a striking frontispiece portrait, together with other illustrations of some considerable interest, though not of the quality shown in this daguerreotype. It was as a singer of the horse and his rider that Gordon first endeared himself to his fellow ranchers, and the poems of racing and ranching have spirit and feeling if not any very high artistic quality. Most of the poems in the style of Swinburne are too much so, though there are exceptions, but some of the ballads are among the best things in the book. "The Dramatic Lyric of Ashtaroth" usurps far too much of the volume. There should be a good many persons on this side of the world to find Gordon and his verse worth examination. The volume as a piece of book-making does credit to the publishers. (New York: G. P. Putnam's Sons, $1.25 net.)

AMERICANS AND OTHERS, by AGNES REPPLIER, Litt. D., goes far to justify the belief that the miscellaneous essay as a mode of literature is not yet dead in this land of hustle. Miss Repplier has a most agreeable humor, a quiet philosophy, an interesting point of view, and a careful, but not too careful, style. Of these essays five now see the light for the first time, while nine are republished from several magazines of good standing. The essay entitled "A Question of Politeness" shows the fineness of the writer's spirit, and is one to carry a much-needed lesson to many a reader. Other essays of the volume are one upon "Humor," one upon "The Girl Graduate," an admirable one upon "The Estranging Sea," in which the infirmity of national prejudices is aptly hit

(*Continued on page 82*)

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WHAT THEY READ

(*Continued from page* 80)

off, others on "Charity," on "The Condescension of Borrowers," and an excellent one on "The Grocer's Cat." How wise, tolerant, urbane, essentially civilized are these delightfully humorous little discussions, how full of minute and sympathetic observation, how reasonable, how kindly. (Boston and New York: Houghton, Mifflin Company, $1.10 net.)

OUR OWN AND OTHER COUNTRIES

SINOPAH, THE INDIAN BOY, by JAMES WILLARD SCHULTZ (Apkun-i), is an accurate and altogether charming account of Indian life as it was among the Blackfeet more than half a century ago. Mr. Schultz has actually lived with the Indians, and been made a brother of the tribe. These relations gave him an opportunity to gather, from observation and from talk with older Indians, the life of the red man as it was in the palmy days of the Blackfeet. No boy or girl of normal tastes and feelings can well fail to feel the extraordinary charm and interest of this book. It has no heroics and not a great deal of bloodshed, but it pictures with loving care the domestic life of the primitive people whom we have so ruthlessly displaced. Mr. Schultz is pronounced by competent judges one of the most accurate writers upon the Indian that we have ever had. (Boston and New York: Houghton, Mifflin Company, $1.10 net.)

FRANCE FROM WITHIN, by CLAIRE DE PRATZ, is a book to be read with interest and attention as a study of the French people, and especially of French women, by one of their sex born of French parents in England and largely educated there, but always surrounded by the French atmosphere at home, and in full womanhood employed in important public occupations in France. She comes thus doubly equipped with a knowledge of the English as well as the French point of view, to the task of interpreting France to English-speaking persons. It should be said that she writes English without the intrusion of French idiom, and with clearness, though hardly with distinction. Her point of view is essentially feminine. It is impossible to read her book without feeling that one is really enlightened touching that thing most difficult for the foreigner to understand—the heart of the French people. The author is far from blind to the defects of French character, and she frankly admits the stronger will and greater aggressiveness of the Anglo-Saxon, perhaps one should say the Teuton, but she will have some surprises for those who have accepted recently current English conceptions of the French. Her discussion of marriage and divorce, matchmaking, the French woman, the *jeune fille*, the *bonne-à-tout-faire* is full of fascinating interest. Indeed, she has made a book that will charm quite as much as it instructs, and one that should prove a valuable aid to that better mutual understanding that France and England have been recently approaching. (New York: Hodder & Stoughton, $3 net.)

FROM POLE TO POLE, by SVEN HEDIN, is characterized in its subtitle as "A Book for Young People," and it is in effect a simple, though not puerile, account of a noted traveler's journeys in many parts of the world. The mass and scope of the volume may be guessed from the fact of its having more than 400 closely printed pages, and its treating of all the continents. It is no mere guide book or treatise on geography, but a live and tingling narrative of adventurous journeys, diversified with bits of description and fine narratives, such as that of the ferocious man-eating lions of a region in Africa. These journeys treat not only of the high and cold Pamir, but of civilized Europe and even of our own great cities. The boy or girl who reads Dr. Hedin's book with care, and all will read it with delight, will have acquired a lively notion as to scenes and peoples in many parts of the earth. The maps are helpful, and the many full-page illustrations, beautifully clear and detailed, are all of the utmost interest, while some, as that of the Taj Mahal, are exquisitely beautiful. (New York: The Macmillan Company, $2.50 net.)

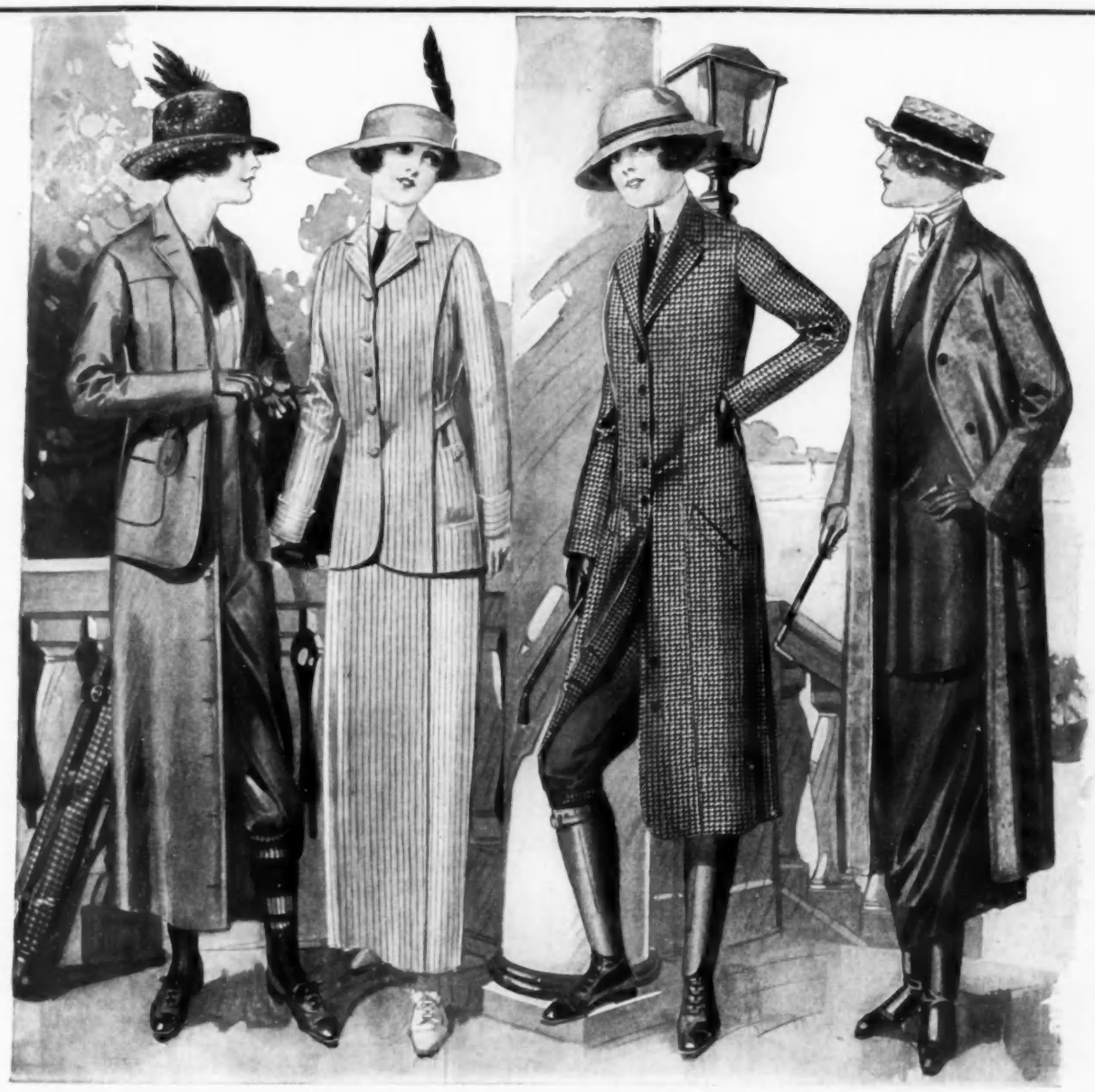
THE BEST MOTOR ROUTES THROUGH EUROPE, by GEORGE D. WEBBER, discusses motor touring in France, Switzerland, southern Germany, northern Italy, and Austria as far as Vienna. A preliminary chapter gives general advice. Then follows the discussion of the chief routes in France. The would-be tourist has the choice of many routes, and each important one is discussed and mapped out, while minor trips are indicated with sufficient detail and brief indications as to things best worth seeing. Each country is treated in this fashion, and at the end of each chapter are itineraries with approximate distances indicated. There are also references to hotels. The volume is bound in flexible morocco and loosely fitted with a waterproof carton. It has many illustrations showing points of interest. (New York: McBride, Nast & Co., $2 net.)

PEOPLES AND GOVERNMENTS

SOCIALISM AS IT IS: A SURVEY OF A WORLD-WIDE MOVEMENT, by WILLIAM ENGLISH WALLING, himself a Socialist, presents almost dispassionately, in a volume of nearly 450 closely printed pages, the present condition of Socialism, the latest development of the class struggle in most civilized lands. Those who are unacquainted with the radical working-class movement will find some surprises in Mr. Walling's book. He sharply distinguishes between state Socialism and Socialism, and shows that the working classes are not going to be content with a paternal state managed in their interests by a wise and benevolent upper class, but that they mean to take into their own hands government and all the means of production, and to divide the products of industry according to their own notions of justice. In his closing chapter he says: "The essential problem before the Socialists under state capitalism, with every reform now under serious discussion already in force, will be fundamentally the same as it is under the private capitalism of to-day." (New York: The Macmillan Company, $2 net.)

NEW LIVES FOR OLD, by WILLIAM CARLETON, is a variant upon his theme in the remarkable volume entitled, "One Way Out," which created something like a sensation when it appeared a year or more ago. In that book the author told how a native New Englander of the old stock, thrown out of his clerical employment at thirty-eight, became a pioneer at home, and followed the example of the foreign immigrants who were treating his native land as a new country and the scene of hope and opportunity. His vital message in that book was the wisdom of the native who can learn of the immigrant. The new book takes the pioneer New Englander to a farm on the edge of a country village, and shows how he waked up the community, and helped to infuse hope and enterprise into a listless people.

(*Continued on page* 84)



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WHAT THEY READ

(*Continued from page 82*)

There is a vital message also in this book. It teaches the profound truth that the Americans who would possess their own land must bring back to the abandoned farms and dull villages of the older settled regions the pioneer vigor of their ancestors; must learn of the new immigrants now so rapidly finding profitable employment not only in our cities, but even in many long moribund country districts. (Boston: Small, Maynard & Co., $1.20 net.)

THE IMPEACHMENT OF PRESIDENT ISRAELS, by FRANK B. COPLEY, must rank, not as a story, but rather as a pamphlet in furtherance of universal peace and in honor of the Hebrew race. Mr. Copley's main idea was a good one, and although his narrative is almost without movement or dialogue, it does hold the interest of the reader. As a lover of justice, however, he should also be a lover of historic truth, and should not have been betrayed into accepting an unfavorable view of President Johnson now gradually yielding to the emollient of time and the evidence of those who could not effectively make themselves heard when Johnson's own tactless and headstrong conduct strengthened the hands of what eventually proved an over-eager and malignant opposition. (New York: The Macmillan Company, $1 net.)

GOVERNMENT BY ALL THE PEOPLE, by DELOS F. WILLCOX, undertakes to show what has been accomplished in American communities by the initiative, the referendum, and the recall, and what may be hoped from those extreme developments of democracy. The author is convinced that these devices are likely to help us toward the solution of present and future political and social problems. He not only describes their working in various places, but undertakes to meet the objections raised against them and to present the positive arguments in their favor. His book probably presents as fair a discussion of these modern democratic developments as can be expected of an earnest partisan. (New York: The Macmillan Company, $1.50 net.)

BOOKS RECEIVED

"Women in the Making of America," by H. Addington Bruce; a volume of sketches having to do with the work of such women as Martha Washington, Mrs. Hutchinson, the Colonial belles, heroines of the Revolution, of the Western movement, and of the Civil War. (Boston: Little, Brown & Co., $1.50 net.)

"The Sexual Life of the Child," by Dr. Albert Moll; translated from the German of Dr. Eden Paul, with an introduction by Dr. Edward L. Thorndike; a careful and thorough account of the study such as German specialists are accustomed to make, especially addressed to the medical profession, but likely to be of great value to parents and teachers. (New York: The Macmillan Company, $1.75 net.)

"Ten Girls from History," by Kate Dickinson Sweetser; a large square volume having to do with the career of Joan of Arc, Queen Victoria, Lady Jane Grey, Jenny Lind, and some less famous persons; printed on thick paper with wide margins, and illustrated. (New York: Duffield & Co., $2 net.)

"A New Book of Cookery," by Fanny Merritt Farmer, author of the Boston Cooking School Book, with 852 recipes covering the whole range of cookery, and more than two hundred illustrations. (Boston: Little Brown & Co., $1.60 net; postage, 15 cents.)

"Tell Me Why Stories," by C. H. Claudy, author of "The First Book of Photography," etc.; a handsome volume with illustrations in colors by Norman P. Rockwell. (New York: McBride, Nast & Co., $1.25 net.)

"The Poems of John Keats," with twenty-four illustrations in delicate colors, by Averill Burleigh; a volume in the Burlington Library. (Boston: Little, Brown & Co., $1.25 net.)

"Mary Ware's Promised Land," by Annie Fellows Johnston, illustrated by John Goss; a story of girl life such as New England produces in unusual abundance and excellence. (Boston: L. C. Page & Co., $1.50 net.)

"The Silver Dress," by Mrs. George Norman; a love story of more than common interest, of which the scene is largely laid in Wales, with a frontispiece that might properly grace Madame Bovary. (New York: Duffield & Co., $1.25 net.)

"Deering of Deal; or The Spirit of the School," a schoolboy story by Latta Griswold; told with spirit, and including sport, mischief, and serious matters. (New York: The Macmillan Company, $1.25 net.)

"Princess Mary's Locked Book," which appears anonymously, is a feminine variant of the Zendaesque novel, done without bloodshed and with much humor. (New York: Cassell & Co., $1 net.)

"The Modern Héloise," by Alfred Buchanan, is, as its name implies, a tale of sexual attraction, and some other things told not immodestly, and running to nearly 400 pages. (New York: G. W. Dillingham Company, $1.25 net.)

"The Ghost Girl," by Henry Kitchell Webster, embodies a tale of mystery, and detective cleverness. (New York: D. Appleton & Co., $1.25 net; by post, $1.37.)

"Cleek: The Man of the Forty Faces," by T. W. Hanshaw, which appeared as a serial in an American magazine, now comes in book form, making one of the longest detective stories of recent days, and rivaling even Sherlock Holmes in thrilling incident and *dénouement*. (New York: Cassell & Co., $1.25 net.)

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THE SPIRELLA COMPANY, Incorporated
Dept. 000 506 Fifth Avenue, New York

Kindly send me, without obligation, your free Spirella Booklet and the name of your local Spirella Corsetiere.

Name.....

Street Address.....

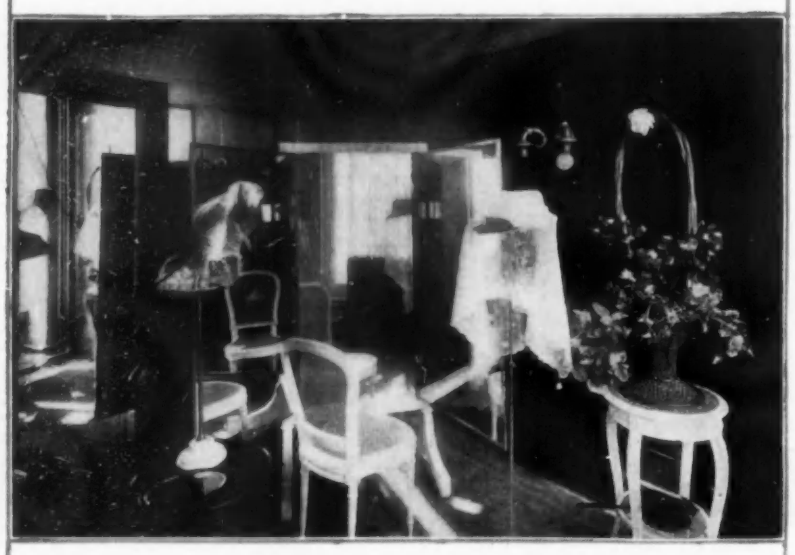
P. O.....State.....

In what town do you shop?.....

The Remarkable Establishment of

Looking to the left from main entrance.

Looking west on the third floor.



A fitting room on the fourth floor.

Main entrance, Fifth Avenue at 46th Street.

Four brothers constitute the firm of J. M. Gidding & Co. As you review their career an old story comes to mind—how a great king lay dying, and summoned his sons, and showed them a bundle of slender sticks:

"Take one stick and break it—so!" said the king, snapping the lath in his fingers. "But when the sticks lie all together in the bundle, no man in the world can break them."

Throughout the career of the house of Gidding the interests of the individual members have always been second to the interests of the firm.

A PROMISE

A New York merchant of the old school met the eldest Gidding brother on Fortieth Street several years ago.

"Gidding," he said, "I hear you are opening a new Fifth Avenue store for women's apparel. Now, my advice to you is—drop it! Withdraw while you can."

The firm having invested a fortune in the enterprise, Mr. Gidding said they could not withdraw even if they wanted to.

"Your store will be too much like the others," explained his friend. "New York women know the old stores and like them. What chance have you—a newcomer?"

"Yes," said Mr. Gidding, "we have considered this, and we would agree with you but for one thing. Our establishment will *not* be like all the others!"

HOW THE PROMISE WAS KEPT

Enter the Gidding establishment and you know that the promise has been kept. The establishment is different—different in its aims, its methods and its atmosphere.

For example, you know that Paris gowns are the best gowns you can buy. In originality, in style and in workmanship they are the best that the world offers. But—are you sure that your gown, though it bears a Paris label, *is* a Paris gown? Dishonest labels are made and used in enormous numbers. The woman of discernment insists upon knowing whether her gowns are really from Paquin, Poiret, Doucet and Drecoll, or whether they are merely imitations made in an American loft and marked with a fraudulent label.

When you buy at Gidding's you *are* sure!

Every hat and gown is plainly ticketed, so that you can tell instantly whether it is an original or a copy. You can also tell the price, and the price is the same to all patrons.

Without relying for an instant on the word or the help of a saleswoman, you could perfectly well go to Gidding's, select a hat or gown and take it home. You would know just what you had bought—the ticket tells the whole story.

LEGITIMATE PRICES

"Legitimate prices" are a watchword with the house of Gidding. Its location, elbow to elbow with the smartest shops in America, does not mean that prices are high. On

J. M. Gidding & Co.

the contrary, a little comparison will prove that they are often lower, and that their slogan, "Sensible Prices," is a fixed policy of the house.

Any member of the Gidding firm will explain to you the very simple process by which their prices are arrived at. If a frock is marked $45, you have the right to know why it is worth $45—and you will be told upon request. Sensible, legitimate prices—the kind that bear comparison—are a keynote of the Gidding methods.

FURNITURE AND DECORATION

The establishment is famous for the quiet distinction of its furniture and appointments. The upper floors are finished in mahogany, with green leather lounges and an abundance of comfortable chairs. Soft, deep green hand-tufted carpets lend an air of refinement. The woodwork of the main floor is Circassian walnut. Fitting rooms are decorated in green and white; they are sunny and spotless. On the third floor is a salon fitted with evening lights, where one can study at leisure the effect of smart evening toilettes.

A special telephone service is maintained for patrons, with private booths on each floor. The lavatories are unusually large and well equipped.

THE ATMOSPHERE OF GIDDING'S

In some of the principal shops of New York the attitude of the salespeople leaves much to be desired. Here again the Gidding establishment is different. You are made as welcome when "shopping to see" as when "shopping to buy." Efficiency and courtesy go hand and hand in every floor of the Gidding establishment. Each employee knows the motto of the house is not merely "to sell" but "to satisfy."

PARIS CONNECTIONS

A representative of the firm is always in Paris. Regular headquarters are maintained, where you can always find one of the brothers in the intervals of his visits to the great couturiers. This close intimacy with the foremost Paris designers is responsible for the unrivalled authority, originality and smartness of all Gidding offerings.

Among these models you will find many of the more advanced and extreme designs. But the emphasis is laid upon those gowns, hats, afternoon costumes and tailored suits which best satisfy well-bred Americans who require perfect harmony in design and in color combinations.

HOW COPIES ARE MADE

Copies of the Paris importations are made in large workrooms on the sixth floor. The makers of these copies—most of whom were trained under the Paris couturiers themselves—bring to the work the same artistic enthusiasm that distinguishes the painters who spend weeks at their easels before the great masterpieces of the Louvre.

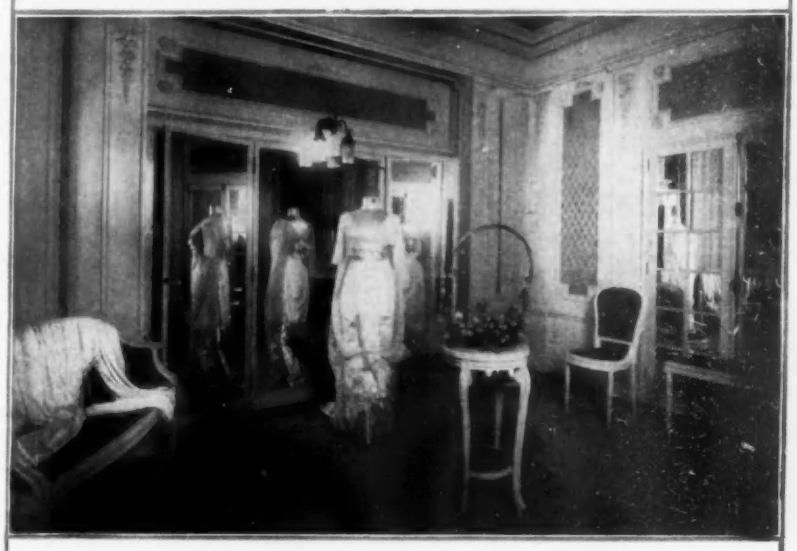
And therefore a Gidding copy of an imported gown is not only an exact facsimile—it breathes the pure flame of artistic inspiration which is the soul of the true Paris production.

Is it clear, then, that the house of Gidding is not simply *another* Fifth Avenue shop, but *a new kind* of Fifth Avenue shop? Do you understand the spirit of the Gidding family—a spirit which has overcome every obstacle by the mighty force of unselfish cooperation?

This brief story of the Gidding establishment may well end with a quotation from an early *Vogue* announcement written by Mr. J. M. Gidding, senior partner:

"The only success worth attaining," wrote Mr. Gidding, and between the lines you will read the real reason for their achievements, "is the success won through helping people to obtain something better than they have ever known."

Tailored hats on the main floor.



Salon where evening light effects are shown.

A corner of the millinery floor.

Latest Magazine All About Van Camp's

Every Month, Millions Read This Story

For years and years, folks have read in this magazine the story of Van Camp's.

Perhaps most readers have said, at one time or another, "I shall try those beans."

And many of them did.

But many of you haven't tried them. So we tell you again this inviting story. But the best of the story can't be told until you serve your first meal of Van Camp's.

Van Camp's BAKED WITH TOMATO SAUCE PORK AND BEANS

"The National Dish"

This is the Story

For 51 years we have worked to create a superlative dish—to make these kitchens famous.

We have searched for the ablest chefs. Skill, time and cost have been lavished on this dish. All to insure that those who bought it got the utmost in baked beans.

The beans we use—picked out by hand—cost three times what some beans cost.

The tomato sauce costs five times what lesser sauce would cost.

The baking is done with super-heated steam, kept from contact with the beans. Thus the beans are baked in high heat for hours, and baked without crisping, without bursting the beans.

Van Camp's come to you nut-like, mealy and whole, yet easy to digest. And they come with the fresh oven flavor.

This dish is our pride, our one claim to supremacy. It has brought us nation-wide fame.

It will bring to you, as it has to millions, a new delight in baked beans.

A few meals of Van Camp's will prove this to you in an unforgetable way. Don't you think it will pay to know it?

Three sizes: 10, 15 and 20 cents per can

Prepared by

Van Camp Packing Company, Indianapolis, Ind.

Established 1861 (247)

Copyright by Aimé Dupont

A correctly set table for the service of a wedding buffet breakfast or a reception collation

FOR THE HOSTESS

IN serving a wedding buffet breakfast for a large number of guests the dining-table should be set as shown in the illustration. At one end is placed, on a silver tray, the tea urn, sugar bowl, cream pitcher, and dish of sliced lemon; the tray is surrounded by the tea cups and saucers. At the other end is the chocolate pot with the necessary whipped cream in a silver bowl with a small ladle, and the chocolate cups and saucers. The glasses for the punch may be placed either on this table or around a punch bowl on a side table. In the center of the table is a silver vase flanked by low bowls filled with bride roses and asparagus fern. Around the flowers are placed at intervals plates of sandwiches, fancy cakes, bonbons, also sugar baskets and so forth, and along the edges of the table are piles of plates in different sizes, napkins, and the small silver necessary for the different services. The bouillon and chicken suggested in the menu are served from the pantry where they can be kept hot until wanted. The salad may be served from bowls placed on a side table.

RECIPES FOR THE MENU

For Chicken à la King, take the white meat of a boiled chicken and cut it into thick slices or discs, and put into a saucepan. Put the saucepan on the stove, moisten with hot cream, just enough to cover the chicken, add one whole, sweet, red pepper cut into discs, a pinch of salt, one of pepper, and let simmer gently for about fifteen minutes. Remove the saucepan to the side of the stove, beat the yolk of an egg and mix it with the cream, but do not allow it to come to a boil. Add a piece of sweet butter the size of a walnut and serve immediately, very hot, over some freshly made toast. This may be served in a chafing dish from the side table, if preferred.

For Salade Rachel take equal parts of raw artichoke bottoms, celery, and boiled potatoes, and cut them Julienne fashion; then add boiled asparagus tips and shredded truffles, and mix all with mayonnaise sauce, and serve.

THE SANDWICHES

Montpelier Sandwiches: Four boned anchovies and four hard-boiled eggs are put into a mortar and pounded fine. To the mixture add an ounce of butter, and season with salt and cayenne pepper. Spread on thin slices of white bread, press two slices together, and cut in fancy forms. This will make about two dozen sandwiches.

Tomato Sandwiches: Peel small, ripe tomatoes, chill and cut them in thin slices, spread with mayonnaise, and place between slices of white bread cut just the size and shape of the tomatoes.

Paté de Foie Gras Sandwiches: Spread thin slices of white bread lightly with butter, then with the paté; add two strips of sweet, red pepper, put two slices together, and cut in diamond form.

Ribbon Sandwiches: Make a paste of cream cheese, sweet cream, and chopped nuts. Spread lightly with butter, three square, thin slices of white bread and two corresponding slices of brown. For the lower slice use the white bread and spread with the paste; then place the brown bread on top of that and spread with the paste, followed by a slice of the white bread. Press tightly together, then take a sharp knife and cut crosswise into five sandwiches.

M E N U

Clam bouillon
Chicken à la King
Salade Rachel

Paté de foie gras sandwiches — *Tomato sandwiches*
Montpelier sandwiches — *Ribbon sandwiches*
Champagne — *Bottled water*
Tea — *Chocolate*

Individual ices

Fancy cakes — *Bonbons*

Black coffee

Serve Two
With Cream and Sugar

Puffed Wheat and Rice—the exploded grains—are filled with a myriad cells.

Each cell is surrounded by thin toasted walls, which melt away into almond-flavored granules.

In the morning, served with cream and sugar, these are royal dishes.

Two with Fruit
Note the Nut-Like Blend

Puffed Wheat and Rice taste much like toasted nuts. That's due to terrific heat. Mixed with berries, or with any fruit, they add a delicious blend.

Two at Night
Floating in Bowls of Milk

Puffed Wheat and Rice are eight times normal size—four times as porous as bread.

They float like bubbles in a bowl of milk.

These are whole grains made wholly digestible. Crisp, airy, toasted wafers.

No other grain-made morsels are so delightful, or so easy to digest.

The Other Four

Use the rest like nut-meats in cake frosting, or as garnish to ice cream.

Or use in making Puffed Rice candy. Directions are on the package.

Or let the children eat them dry, like peanuts, when at play.

Thus these ten dishes will reveal to you the endless fascinations of Puffed Grains.

Puffed Wheat, 10c
Puffed Rice, 15c
Except in Extreme West

Let Us Buy 10 Dishes
For Your Folks to Try

This Coupon, at your grocery store, pays for a 10-cent package of Puffed Wheat—enough for ten big servings.

Please cut it out—present it. Pay no money, for your grocer will collect from us.

Then serve the grains in the ways we show. Let your folks enjoy them.

Then ask those folks if any ready-cooked cereal ever tasted half so good.

To 22,000,000 Homes

We make this offer, every spring, in 22,000,000 copies of various magazines. And some 200,000 grocers stand ready to accept the coupons.

All because these enticing foods tell you more than words can tell.

Thus we spread to countless new homes one of the great food delights of the century.

Prof. Anderson Wishes You to Know

Prof. A. P. Anderson, who invented these foods, wishes every home to know them.

For these Puffed Grains are scientific foods, despite all their fascination.

Every food granule has been blasted to pieces, so digestion can instantly act.

Inside of each grain there occurs, in the making, 125,000,000 explosions.

The process is this:

The grains are sealed up in mammoth bronze-steel guns. Then the guns are revolved for 60 minutes in a heat of 550 degrees.

Each grain contains not less than 125,000,000 granules. Inside of each granule there's a trifle of moisture, and this heat turns that moisture to steam.

When the steam pressure reaches 175 pounds, the guns are unsealed and the grains are exploded. Each granule is blasted into countless atoms. The grains are puffed to eight times normal size.

Yet the grains come out, shaped as they grew, with their coats unbroken.

Thus are created the best-cooked foods in existence. No other process makes grain so digestible. Serve any hour, from morning to bed-time, for these foods don't tax the stomach.

From the expert's standpoint, these exploded grains form the greatest of food inventions.

10-Cent Package Free

Take this coupon to your grocer and he will give you, at our expense, a full-size package of Puffed Wheat.

If you prefer the Puffed Rice, which costs 15 cents, this coupon is good for 10 cents toward it. Pay the grocer 5 cents in addition.

The Puffed Wheat, to a coupon holder, is entirely free.

Accept this offer in fairness to yourself. It means a 10-meal treat. You will never forget the delight of them.

Cut out this coupon now. Lay it aside, and present it when you go to the store.

SIGN AND PRESENT TO YOUR GROCER
Good in United States or Canada Only F

This Certifies that my grocer this day accepted this coupon as payment in full for a 10-cent package of Puffed Wheat.

To the Grocer

We will remit you 10 cents for this coupon when mailed to us, properly signed by the customer, with your assurance that the stated terms were complied with.

THE QUAKER OATS COMPANY, Chicago.

Name.....

Address.....

.....

Dated.....1913

This coupon not good if presented after June 25, 1913. Grocers must send all redeemed coupons to us by July 1st.

NOTE: No family is entitled to present more than one coupon. If your grocer should be out of either Puffed Wheat or Puffed Rice, hold the coupon until he gets new stock. As every jobber is well supplied, he can get more stock very quickly.

10-Cent Coupon

The Quaker Oats Company

Sole Makers—Chicago

(403)

A PERFUME new and lovely—born of the mingled fragrance of growing things, of wondrous blossoms and of sun-warmed earth. A caressing sweetness which enfolds you like a presence near and dear—soft as south winds, delicate as flower petals, haunting as bird-notes.

"Dolce-Mia"—from the Parisian laboratories of Rigaud, Master Parfumer—is a perfume for the "elect." Of rare quality and enduring charm.

EXTRACT $1.50 and $7.50
TOILET WATER . $3.50
FACE POWDER . . $2.50

Sold in all high class Toilet Goods Departments.

A small bottle Dolce-Mia perfume will be sent to you upon receipt of 15 cents.

Address, Dept. S, Riker & Hegeman Co.,
162 West 34th St., New York.

Nardi

Smart and useful costume for the country, with a modified Norfolk model coat and plain skirt made of homespun material in terra cotta and gray mixture

LADIES' TAILOR
AND
HABIT MAKER

Announces the introduction of New Models in Women's and Misses'

Riding Habits, Tailor Costumes and Sporting Garments of every kind

NARDI BUILDING
73 West 47th Street
New York

SEEN IN THE SHOPS

(*Continued from page* 48)

very good value. One two by two yards, for use on either a square or round table, is priced at $11. Napkins to match, twenty-two by twenty-two inches in size, may be had for $10 a dozen. Cloths of the same pattern, of larger sizes, are proportionately expensive. An excellent two-by-two-yards cloth in dots and bands costs but $7. The twenty-two by twenty-two-inch napkins which match this cloth are sold at $10 a dozen.

For warmer days the net chemisette has a turnback collar

Even such everyday articles as towels have quite pronounced and changing modes. Those most used to-day are of hemstitched huckaback, usually with some simple damask design woven into a border or wreath. The bride of to-day who would be the thrifty housewife of to-morrow could not do better than to choose a conservative style on such lines as these. The towel illustrated on the lower left of page 48 is so intrinsically good that it will stand the test of varying modes. It is twenty-two by forty-one inches, and has an Empire wreath border in which an initial or monogram would look well. Price, $6 a dozen.

A happy example of the small guest towel so much used nowadays is shown on page 48. It is made of huckaback with a damask border above the hemstitched hem, and a tiny scroll on the hem itself. These towels are priced at $5 a dozen.

UTILITIES FOR THE TROUSSEAU

With Bulgarian embroidery on the crest of the wave of fashion who but will admire the collar and cuff set shown at the bottom of page 92? It is of sheer batiste embroidered in gay colors, and it costs only 50 cents. Though machine-made, the workmanship is excellent, and both the design and material are good.

A coat collar with the vividness of the "Futurists" and the strange signs of the "Cubists" would lend a note of color and modishness to any plain suit. One of embroidered white ratine, shown at the top of page 92, sells for $2.50.

Since not every one can wear the open neck, and someone does not always want to, the net guimpe is almost a necessity. Certainly it is a comfort. The one shown below was selected because the quality of net is particularly good and will wash without shrinking. The workmanship is excellent. The collar is boned and finished by a band at the top. Price, $2.50.

Unusual in design is the chemisette photographed at the top of this page. It is made of a specially good quality of white net, frilled around the broad collar, and double-frilled down the sides of the front, where it is fastened by hooks and eyes. The row of tiny pearl buttons, caught to the net by black silk, are purely ornamental. The price is $3.

Pure linen handkerchiefs of almost any design may be had for 50 cents. There are some in the scalloped outline with embroidered borders, and with or without other embroidery. There are others with embroidery or dainty Armenian lace-work corners.

A SUMMER DRESS AND BLOUSES

A summer dress of white crêpe bordered with gray-striped ratine shows the Bulgarian influence. The skirt is quite plain save for a broad band of the gray just above the hem. A deep, round yoke in red, yellow, blue, and green worsted is embroidered in a crude, Bulgarian design. A belt, half of dull blue velvet, half of gray ratine, binds the high waist. The two materials of the belt are joined under a row of flat, smoked-pearl buttons, which have two holes along the upper edge by which they are sewed to the belt with bright red silk. A similar band, on which the buttons are sewed in overlapping clusters of five, extends straight down from the right shoulder to ten inches below the belt, and gives a Russian blouse effect to the frock. The short sleeves are frilled with an edge of the Bulgarian embroidery. Price, $29.75.

Lovely hand-made blouses of crêpe and voile are embroidered in bright eastern colors. There is one waist of imported, checked crêpe, for $25, that has turnback cuffs and a flat collar embroidered about the edge with heavy blue and white floss. Conventionalized roses, done in a ratine thread in soft red and blue, are set down the right side of the front opening in alternating colors, down the middle of the sleeves, at the corners of the collar and the cuffs, and in a curved line just above the belt in the back.

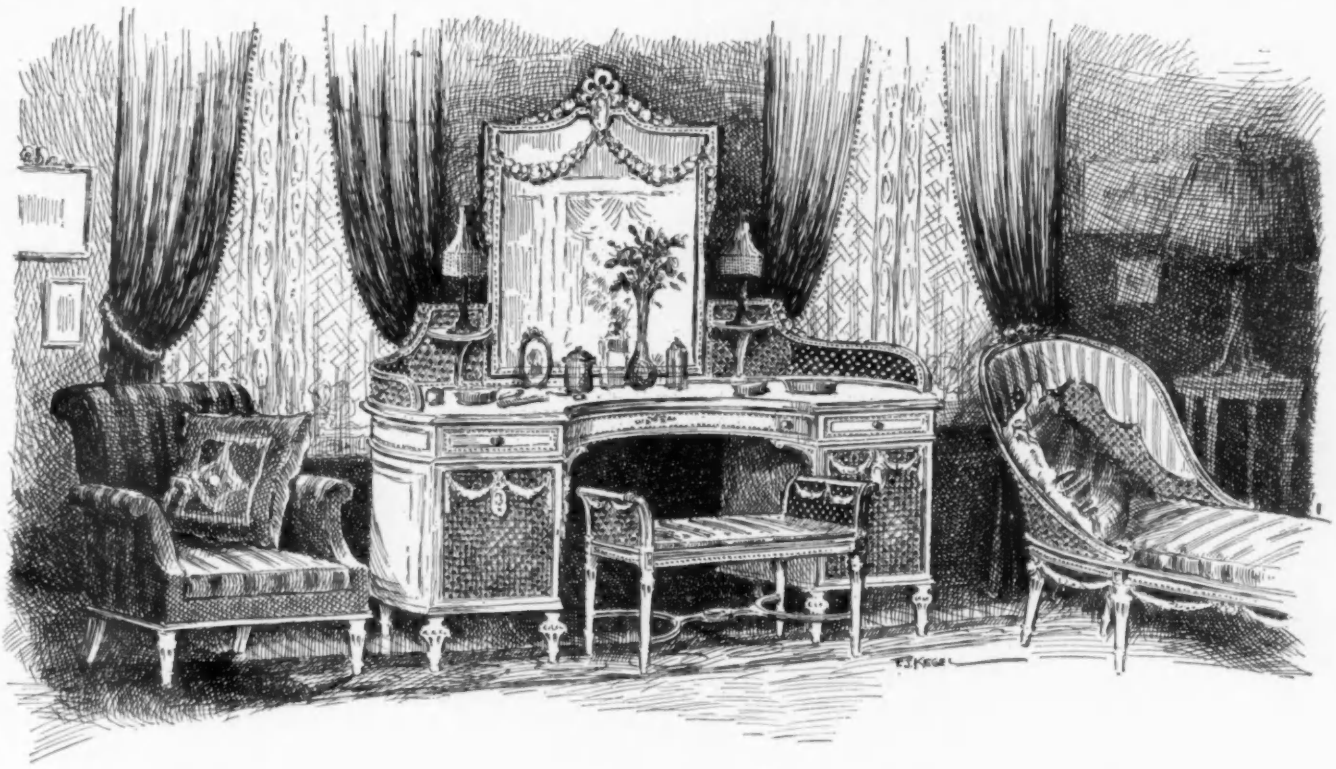
On a waist of sheerest voile, which is priced at $22, a delicate, lacy appearance is given by clusters of two-inch, hemstitched bands scattered all over the material. A fine, single-thread cross-stitching in Bulgarian colors covers the flat collar, which is crossed surplice-fashion at the top of an embroidered vest, and it also trims the turnback cuffs and the small, rectangles which are applied on either front.

A useful, well-made, net guimpe for her who does not wear an open neck

GIFTS FOR THE BRIDESMAIDS

Dainty little pins to hold the veil at the front of the hat are charming and appropriate gifts for the bride to give her bridesmaids. They are a maze of platinum and diamond lace-work—in shape like a beetle and slightly arched from end to end. They are made in many delicately executed designs of leaves and flowers. A noteworthy feature is the patent pin which, when pushed through the material, springs automatically into its groove and fastens securely

(*Continued on page* 92)



The Country GUEST-CHAMBER *and its* Furnishing

THE sunny, spacious and airy guest-chamber of the Country House may benefit from the legacy of grace and elegance we owe to the exquisite taste of Marie Antoinette.

From among our Hampton Shops Reproductions may be selected the ample Table-de-Toilette, the Bergère and Chaise-Longue with their delicate carvings and interlacements of fine cane work which will give to the modern room the very atmosphere of the Little Trianon.

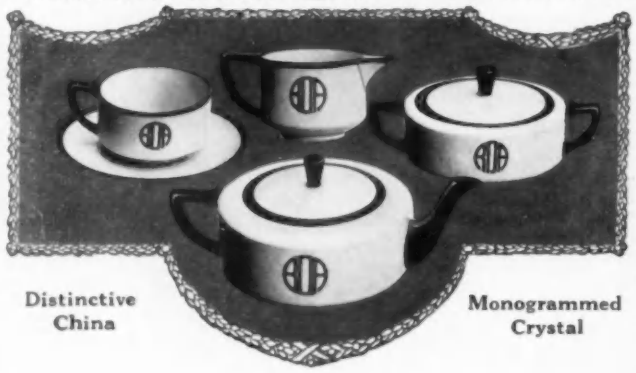
Our Furniture is to be seen only in one or other of the Twelve Galleries we devote to its display in New York.

We have no agents and no branch establishments. Write us for our interesting book, handsomely illustrated with etchings, "The House and Its Plenishing."

The Grand Rapids Furniture Company
INCORPORATED

34 and 36 West Thirty-second Street, New York

HAMPTON SHOPS



Distinctive China

Monogrammed Crystal

Five O'Clock Tea Service
(Old Ivory)

Original ideas executed by skilled artists at extremely moderate prices.

Our saving on direct importation of White China makes possible the decoration of a complete 100 piece dinner set in "Limoges" or "Bavarian Bone China" with coin gold band and gold monogram from **$67.50,** guaranteed as to wear and workmanship.

Colored borders — encrusted designs — raised crests and monograms a specialty.

Tea—coffee—chocolate—luncheon sets, etc., always in stock, and may be decorated on short notice for wedding gifts.

Exclusively beautiful shapes in imported table crystal, both iridescent and plain, with plain gold rims—plain etched designs and gold etched designs, from $60.50.

Estimates and monogram suggestions promptly submitted without charge. Write for free Catalog.

ART CHINA IMPORT COMPANY

Dept. B, 47 W. 36th St. (Between 5th and 6th Avenues) **New York**

Parker Morse Hooper, Arch., N. Y. *Photo, Harry Coutant, N. Y.*

Interior, Cornwall-On-Hudson

Nothing could better illustrate the possibilities for individual taste in simple and artistic furnishing than this charming interior, furnished with

LEAVENS FURNITURE

The variety of styles and custom finishes, affords a wide latitute for selection.

Send for Illustrations

WILLIAM LEAVENS & CO., Mfrs.

32 CANAL STREET, BOSTON, MASS.

SEEN IN THE SHOPS

(*Continued from page 90*)

without the aid of a safety catch. Price, $65.

To fasten the veil or hair net there is a set of six small, gold-wire hairpins, mounted in platinum and precious stones. They are put up in a neat, leather case, and sell for $215, or more, according to the jewels used in the mounting. At the same price there is a dainty set of pins with a slender bar mounting of tiny diamonds set in an infinitesimal ball rim. This bar mounting is very popular, and is also very effectively seen on a little hand-wallet of black moire which a well-known jeweler is showing as one of his spring specialties. The wallet is lined with white silk and fitted with a tiny coin purse. The tongue of the flap opening slips under a strap of diamonds which is raised like a little bridge. Price, $65.

Less expensive and equally lovely are card-cases of black moire with jeweled clasps. One which sells for $37 buttons under a tiny diamond flower. Another, which has a clasp of a central stone encircled by a rim of platinum, and is supported by fine, platinum threads, is priced at $52. The smart combination of diamonds and black onyx—which has superseded pearls and onyx this year—is seen in another card-case clasp which is composed of a square, black stone within a square rim of diamonds, which in turn is set at the corners with triangular bits of onyx. Price, $50.

ORNAMENTALLY USEFUL GIFTS

Black moire watch-guards are also being mounted with black onyx, diamonds, and platinum. They all have a platinum swivel attached to the ribbon by a jeweled mounting, and half-way down one side is set the decoration, which differs according to one's taste and one's pocketbook. For $190 a sumptuous mounting may be had—a large, rectangular piece of onyx applied with a lacy design of platinum and diamonds, and fastened to the ribbon by flowerlike motifs of the same delicate workmanship. A narrower ribbon with smaller mountings is priced at $105. In this one the central mounting is a diamond-shaped piece of onyx. A rare and lovely guard is a slender, white silk cord, mounted with a great, flat piece of crystal which is overlaid with a fine network of platinum and diamond threads. Elaborate, jeweled mountings join the cord to the crystal and swivel. Price, $250.

For $200 and $300 there are graceful little lorgnettes mounted in finely wrought platinum, with handles that are a mass of diamonds set in flowery designs or in blocks interspersed with squares of black onyx. An attractive shell lorgnette with a spray of diamond flowers on its handle is reasonably priced at $65.

A coat collar which shows the vividness of the "Futurist" art

WEDDING PRESENTS

Lovers of fine china will be delighted with the new chocolate sets of Ginori ware, a modern Italian porcelain copied from the quaint and lovely designs of the Renaissance. In the Luca della Robbia pattern, a chocolate pot and six cups and saucers are priced at $24. The tall, slender pot and the high cups are of fine white porcelain, rimmed with bands of gold on which are painted tiny twigs of apples, peaches, and other fruits. Another Renaissance pattern, known as the *nid d'abeilles*, has a background of deep, buttery yellow, honeycombed with irregular white dots and topped at the rim by a deep band in delicate colors. The pot has a handle and cover of gold, and is shaped like an old Italian urn. Price, $20.

An unpretentious wedding present is an after-dinner coffee set for two, which is priced at $5. It consists of a squat little coffee pot, a sugar bowl, a cream pitcher, and two small cups and saucers set on an oval tray. The set is of fine, white china bordered with silver-finished bands.

An unusual cordial set, a decanter, and six glasses, is copied from the quaint old Bohemian peasant ware. The glass is thick and heavy, blown into strange shapes and crudely decorated with bright, blue bands and pink cabbage roses—an excellent reproduction of the groping handwork of primitive peoples. Price, $6.

A graceful cordial decanter of German workmanship is set on a long, irregularly shaped tray of Kayserzinn, a metal much like the old pewter. The quaint handle and the flat top of the decanter are fashioned like those of our molasses jugs, and are also of the metal. The decanter and tray sell for $8.50. Glasses to match may be had for varying sums. Very charming and of great usefulness are the little pedestals or tabourets which are displayed in all imaginable styles. A plain, little mahogany stool, priced at $4.50, has four slender legs and a round top; another with a round top and three legs, curved so that they support a tiny shelf half-way to the floor, is priced at $5.50. A Colonial model, with an oval top, may be purchased for $12.

A collar and cuff set of sheer batiste embroidered in gay Bulgarian colors

REED & BARTON productions exhibit the perfected art of the silversmith. In design they emphasize those subtle touches of dignity and refinement that appeal to people of taste.

¶ For wedding or anniversary gifts here is the appropriate choice—the silver any woman will be proud to call in later years her "family" silver.

Offered by Leading Jewelers Everywhere

TRADE MARK
STERLING

Reed & Barton

SILVERSMITHS

Taunton, Massachusetts

REPRESENTED AT

Fifth Avenue, cor. 32nd Street, and 4 Maiden Lane, New York
59 Temple Place, Boston

Chicago San Francisco

Crouch & Fitzgerald

New Store

14 West 40th Street

Near Fifth Avenue **Opposite the Public Library**

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THE TOP NOTCH *of* FASHION

A mite of a carriage parasol; the pagoda top rounds off abruptly at the sides

CONCESSION to the small hat of the season—its trimming possessed of an inordinate desire to rise in the world—has made of the summer parasol a surprisingly fantastic affair. It is usually very narrow and very high, and the long handle is a conspicuous means toward this end.

The parasol sketched at the top of this page is called "*La Petite Marquise*." It is a mite of a carriage parasol, and its high-pointed pagoda top rounds abruptly at the sides. The parasol is made of Empire-green taffeta, and is trimmed with a scroll-work border of silk ruchings. The green enameled wood handle is adjustable—as are all the models from the house of Zimmermann—and it may be removed and packed in a trunk or dress suit case.

The second parasol sketched is one of the most distinctive models of the season. It lends itself particularly well to carriage use, but is also intended for other occasions. At summer outdoor entertainments, such as garden parties and races, it forms a remarkably effective and becoming shield for the back, by reason of the odd angle at which the top is tilted. This model is made of pinkish-mauve chiffon, printed thick with tiny, white English daisies, and is lined with old-blue, India silk. A band of the chiffon is draped about the edge and caught into soft twists at every other rib. The long stick is of blue, enameled wood, with a rounded handle covered with natural-colored wickerwork and twined with strings of turquoise-blue porcelain beads. When opened, the parasol is broad and shallow—shaped, in fact, much like a mushroom growing slantwise on its stem. Each rib is enameled in blue, and finished with a small, fancy, enameled heading.

The last model on the page is also most original in form. It is much longer than it is wide, and its high, rounded top resembles a boat-shaped sun hat. The covering is of *art nouveau* silk, its background is of a sheeny mustard color with a greenish tinge, dotted with small, bright flowers of red, blue, and orange. The border is of plain silk of the same shade as the background. The handle is quite simple, being moderately long and made of a green, enameled wood, which blends with the greenish hue of the silk.

These odd French parasols have apparently caught the Parisienne's fancy for the bizarre, judging by the number of them seen at the Auteuil and Longchamp races.

A daisy-strewn, green top set slantwise on the handle like a mushroom on its stem

A boat-shaped fantasy of mustard-colored silk dotted with red, blue, and orange flowers

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Model of
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Showing section from back of corset illustrating "Ventilo" feature.

You obtain the *rigidity* which a corset should produce along the spine, but pressure on the nerves and blood vessels is eliminated—a circulation of air provided.

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THE DIVIDING LINE

THE waist-line is the most surprising and perplexing feature of the spring modes. It rises to unheard of hights and descends to equally extraordinary depths. It is large and normal; it slopes toward the back and rises toward the front; it disappears and reappears on one and the same gown. The girdle and the sash very naturally follow the same erratic course. There are wide crush girdles in a contrasting color to the dress, that fasten mysteriously without a vestige of bow, end, or loop. There are other girdles which are twisted twice about the waist and tied high in the front with an endless, double-looped bow, or with a loose knot and long ends hanging to the knees; and again there is the waistcoat girdle.

Girdle which shows the new sloping line in the back

Bows for sashes are of every description, and are placed at all angles and in all positions. They may be directly in the middle of the front, or at the side of front or back; they may be tied just at the middle of the back, or posed slantwise across the top of the high belt at either front or back. There are tiny, butterfly bows, and wide, looped obis—in short, no form is really *démodé;* the only definite thing that can be stated is that a sash or girdle of some sort is extremely modish, and necessary.

THE CAREER OF THE BAYADERE

Following on the heels of the straight line and the continued loose, uncorseted waist of the east, comes the bayadere scarf, one of the most distinctive forms of the season's sash. It is perhaps used to greater extent by Béchoff-David than any of the other houses. There they are frequently twisted twice around the waist, entirely covering the hips, below which they are knotted in long ends. In other forms the scarf, usually of brocade and in a contrasting color from the skirt, is twisted very loosely about the waist, reaching not quite to the hips on one side and fastening on the other without ends at the normal waist-line.

The first drawing on the left shows one form of a modified bayadere, and illustrates to advantage the sloping line in back. Here a shaped belt over four inches wide is used instead of the wide scarf. It starts at the back, runs twice about the waist, and fastens in a rounded end at a point much below the normal line of the present fashion.

A GIRDLE AND A GIRDLE WAISTCOAT

Parry shows a pretty use of sashes and little butterfly bow-ends in plaited silks or crêpes. These he uses on his short, full-back coats; though originally intended to belt in the fulness, they now serve merely as ornamentation. In the lowest sketch is shown a sash of plaited crêpe de Chine, worn with a house gown of charmeuse. The girdle, double-looped bow, knot, and sash-ends are all made of the silk in side-plaits nearly an inch in width. Across the bottom of the sash runs a wide hem of plain, unplaited crêpe, which serves to keep the plaits perfectly flat, and to which it is attached by a row of hemstitching.

Ends sometimes hang from a buckle placed in front

On the right below is illustrated a combination of a girdle and a waistcoat. It is made of rich, brocaded silk, and is worn with lingerie gowns or light chiffon house gowns. It is always of a contrasting color to the skirt. In the front it is in the form of a man's single-breasted waistcoat with its three buttons simulating an opening, but it runs from there in a straight crush girdle to the back where it hooks under a simple, ruched edge. This same form of belt and waistcoat in one is worn with the strictly tailor-mades, but in this case the girdle is replaced by a narrow belt, the front of the waistcoat bodice is much narrower (not over four inches wide from point to point), and it is developed in the same material as the skirt.

Buckles, long and narrow, or broad and perfectly square, are occasionally used for the sash instead of a knot or bow. In the topmost sketch is seen one of celluloid, worn directly in front at the top of a high girdle of white charmeuse, from which the fringed ends extend to the knees. This use of straight ends, hanging from a knot, buckle, or bow in the middle of the front, is another of the marked features of the summer sash.

One of the novelty leather belts used on suits and house gowns

The small, leather belt, narrower than ever, is used on house gowns and tailor-mades. When worn, however, it is usually in combination with an exaggerated waist-line which it merely outlines. These little belts present a great diversity among themselves, and increase in no inconsiderable degree the choice of waist decoration. Rarely are they plain, but as a rule are made in a combination of silk and black patent leather. A pretty model of this description is shown in the middle sketch. It is of black patent leather inset, back and front, with a four-inch strip of plaited, green crêpe de Chine, caught at either end with oval buckles of mother-of-pearl. The majority of these leather belts hook in the middle of the back under a large, oblong buckle of enamel, jet, or celluloid. Often they start at the back, run around the waist, lose themselves at the side where they slip through slashes in the material, then reappear directly in the middle of the front.

A waistcoat girdle of brocade that fastens in back

A pretty use of side plaiting in the girdle and the long ends

A pretty modification of the Japanese obi is shown by Premet. Instead of the single loop on each side of the knot, two wide loops hang from one side of the knot, from which they droop over the waist-line.

DeBevoise Brassière
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Complete the Bride's Wardrobe

with the secret of attractive gowning—**the DeBevoise Brassierre!**

Be milady's gown ever so exquisite, or the utmost in style—that distinctive touch and perfect finish she so greatly desires, requires the

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The slender, supple lines of youth—the natural, uncorseted effect demanded by present fashions, call for more than a good corset. The DeBevoise is a style essential for women of every figure—slender, medium or stout. The design shown is especially created for the Bride, the Debutante, the Young Woman. It enhances the fit of her gown and gives the bust the round, full grace of the natural figure.

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add the final assurance of cleanliness and sweetness. They are a necessity to the woman of delicacy, refinement and good judgment. **Naiad Dress Shields** are hygienic and scientific. They are **absolutely free from rubber** with its unpleasant odor. They can be quickly **sterilized** by immersing in boiling water for a few seconds only. The only shield as good the day it is bought as the day it is made.

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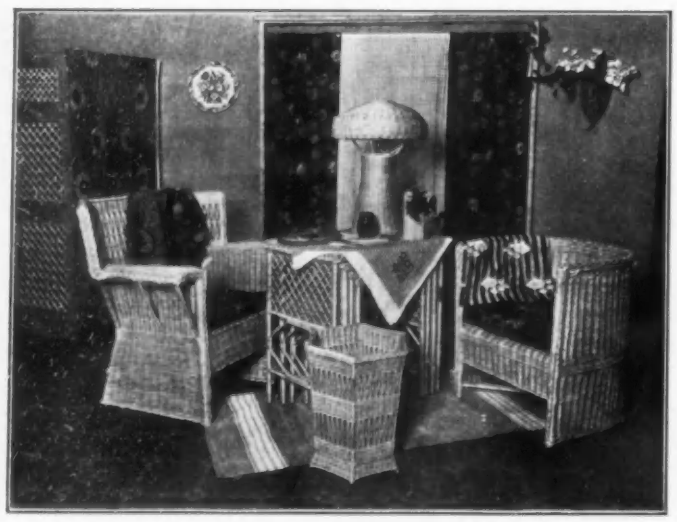

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The Nest of Four Tables, priced at - - -	$42
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The WAYS *and* MEANS *of* PACKING

The Modern Conservators of Space, Patience, and Time Are the Luxurious Trunks and the Hat-Boxes of To-day

THE bride who would keep her trousseau in a wearable condition—whether the honeymoon is to be a long or a short one—should look well to the ways and means of packing it. In fact, the woman who gives thought to the making of her clothes should be wise enough to give an equal amount of thought to their care, both while at home and abroad. Remarkably ingenious, luxurious, and space-conserving packing trunks are to be found nowadays, the merits of which have been proved to the great satisfaction of the initiated. Before buying a trunk, however, one should decide what is to be packed in it, and whether it is to be used for journeys over land or for sailing over the sea.

A novel thing about this steamer trunk is that the wardrobe tray may be left standing when the trunk is closed

The bride who is going abroad for the summer can hardly manage with less than three trunks—a steamer trunk, one large trunk, and one hat-box. The large trunk and the hat-box will go in the hold, and whether or not the crossing is to be a comfortable one, depends much upon the steamer trunk. This is especially true if one travels without a maid. The trunk shown at the top of the page is an example of modern wizardry. When closed it fits conveniently under the berth or bed, and yet it has rather more than the usual steamer trunk capacity. It is unique in construction in that the wardrobe tray may be packed from the outside instead of the inside of the trunk. This proves to be a great convenience, as it avoids the awkwardness and vexation of having to stand in the body of the trunk while packing. Quite the most novel thing about this trunk is that it is possible to close the lid and leave the wardrobe tray standing upright, supported by a rigid leg which locks automatically. This allows the clothes to hang as in a closet, while jewelry and valuables may be under lock and key. The interior of this trunk is particularly well arranged. One tray is divided into compartments for veils, gloves, and other small articles; another for lingerie; and still another for one or two hats, and for shirtwaists. In fact, the person who wishes to travel with as little baggage as possible will find that everything actually required may be accommodated in this trunk. If the trunk is used for what it is intended —clothes alone—they will arrive at their destination unwrinkled. Such flat toilet articles as will fit into leather cases may be put in it, but it is far wiser, as well as more convenient, to have a small hand-bag fitted for all toilet requisites. This makes the wrapping and unwrapping of toilet articles in tissue paper, or even the slipping of them into bags, unnecessary. The steamer trunk described is made in several styles, to suit the needs of either men or women.

NICETIES OF PACKING

Full-sized, capacious trunks, which are especially desirable, are made in regulation and wardrobe styles, strongly constructed and with reinforced, rounded edges. In the dress trunk which is shown below there is a very clever tray

(*Continued on page* 100)

The top tray is cleverly hinged into the lid of this trunk, and it may be pushed out of the way when not in use

"HALCYON ROSE" TALCUM POWDER

Delicate-Fragrant-Lasting.

Think of the best talcum powder you know anything about—then try to imagine one that is far better.

That is Halcyon Rose—

Velvet isn't as soft.

In fact it is the most delicate talcum that has ever been manufactured by anyone.

It has the indescribably sweet, lasting fragrance of Jacqueminot roses—a fragrance that we believe has never before been adequately produced in a talcum powder.

Halcyon Rose Talcum Powder is far better than any other.

It is a deal more expensive, too.

It costs seventy-five cents a jar.

Think of having the best talcum powder in the world on your toilet table.

Then go to one of the better sort of shops (for only shops of the better class carry Hanson-Jenks Products) and ask for Halcyon Rose Talcum Powder.

In white and flesh tints—75c.

HANSON-JENKS' COMPANY
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The Most Expensive Talcum Powder in the World

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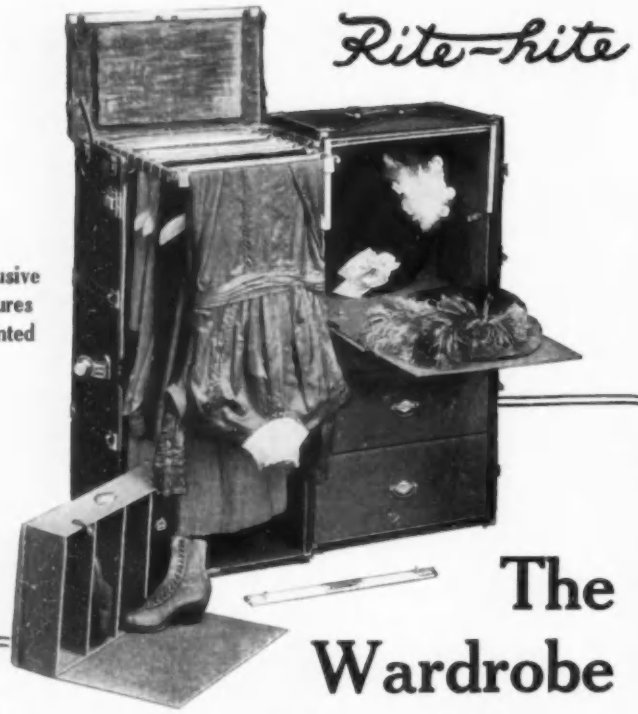
Exclusive Features Patented



The Wardrobe with the Raised Top

Here is a real convenience in wardrobe trunks.

Note the raised top in the garment section. It is padded with silk mohair plush. When closed the top holds every garment firmly in place — prevents wrinkling and creasing.

When top is opened, all apparel is in full view — any garment instantly accessible and easily removed without disturbing the others. Easy to pack — easy to unpack.

A simple device, instantly adjusted after trunk is packed, holds the garments in front. It abolishes bunglesome straps and tapes. It prevents contents from shifting about in transit.

You get these most desirable conveniences only when you

TRAVEL with a HARTMANN

Rite-hite

(*Patented March 25, 1913*)

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Simple, one-piece, unbreakable hangers provide for any style of garments. Instructions unnecessary.

In several styles of the RITE-HITE, an interchangeable hat compartment is provided, quickly adjustable, while en route, into commodious hat or drawer sections.

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The WAYS *and* MEANS *of* PACKING

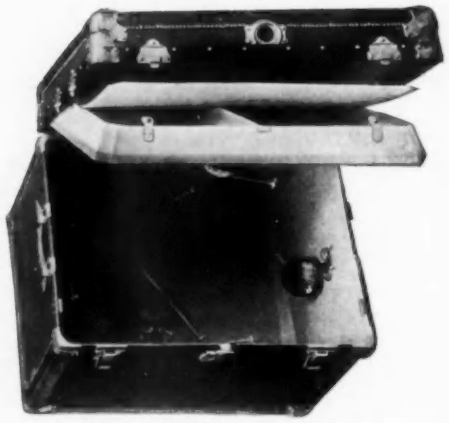
(*Continued from page 98*)

arrangement. The top tray is hinged into the lid of the trunk so that it may be pushed out of the way when not required, and instead of the usual, bulky top tray, smaller ones are provided for waists, hats, veils, and gloves. These small trays keep the clothes in much better condition than a large one would; they are easier to pack and to unpack. In fact, they make a trunk quite a luxury.

It is most necessary, however, that skill be used in packing such a trunk. It is the simplest necessity to put rolls of tissue paper under a skirt which may have to be folded over—to puff the sleeves of a gown with tissue, and to stuff a little paper into the waists of dresses. Perhaps the wisest precaution in the whole art of packing is to put the heavier clothes at the bottom, keeping a tray, perhaps, for light-weight, as well as light-colored gowns. Tissue paper must be folded between dark and light clothes if freshness is to be retained.

Shoes and slippers should be put on trees—slipper trees answer this purpose well and are lighter than the regular shoe trees—and then placed in bags made to hold them. If there are a great many different pairs of shoes and slippers the bags should be marked with tape so they may be distinguished quickly. Very perishable evening dresses, especially spangled or beaded ones, may be packed to advantage in China silk bags.

This trunk with reinforced, rounded edges is strongly constructed in the regulation or wardrobe style



A hat-box with the capacity for six hats, and a lid tray for "extras"

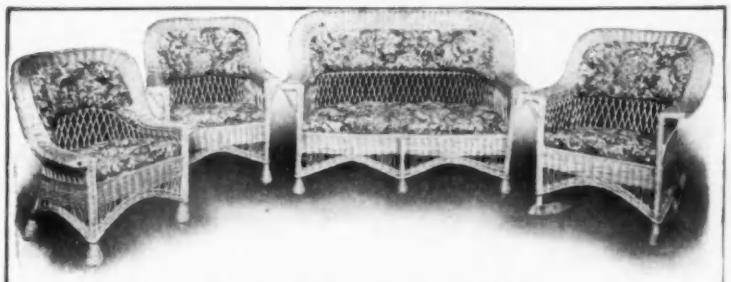
HAT-BOX AND WARDROBE TRUNK

Now that women think nothing of spending small fortunes on hats, it is the part of wisdom to take care of them. The hat trunk illustrated in the middle on this page will hold six or even seven hats, and has a most convenient tray in the lid for veils, scarfs, neckwear, or blouses.

The wardrobe trunk which is shown at the bottom of this page simplifies many packing problems. It will hold from eighteen to twenty-five gowns and suits, and hold them beautifully. A notable feature of this trunk is a hanging contrivance which permits the draping of the gowns and yet allows them to travel flat. The top of the wardrobe section is lined with plush, and is hinged so that it may be lifted up in such a manner that all the garments can be seen at once. When closed, this padded, plush top acts as a soft, firm compressor on the garments and holds them securely in place. There is a simple, adjustable retainer in the front, and the straps which often "bunch up" clothes are dispensed with altogether. The opposite side of the trunk is fitted for hats, and is also provided with three ample drawers for shirt-waists, shoes, and other such articles.

All the trunks described in this article are manufactured by the Hartmann Trunk Company.

The top of this wardrobe trunk is hinged so that when it is lifted the twenty-five costumes within may all be seen



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GREAT NECK **Grenwolde** LONG ISLAND

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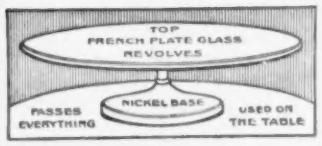
PAUL V. SHIELDS **286 Fifth Avenue, NEW YORK Telephone 1926 Madison Square**

A Model Waitress



Servette **solves the waitress problem and gives perfect table service.**

Servette is a revolving arrangement whereby you help yourself without disturbing others. It stands in the center of your table and enables the diners to eat and converse without interruption.

No maid need be present to place a restraint on conversation—neither need the hostess be jumping up every minute. Doubles the pleasure of mealtime. It's a necessary table appointment for everyday use and when guests are present.

Handsome and ornamental. Comes in two parts—top of French Plate Glass (Sterling Silver or Solid Gold Filigree if desired) and base of nickel. A splendid gift for Wedding, Anniversary, Birthday, etc.

Try Servette for Ten Days—if not satisfied, your money will be refunded. Prices (prepaid) $8.50 and up.

Write for handsomely illustrated Booklet describing the many uses of Servette.

The McGraw Manufacturing Co.
16 SOUTH ST., McGRAW, N. Y.

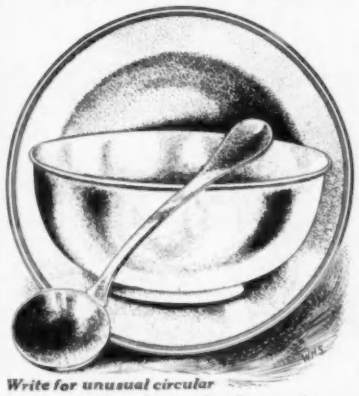
Dealers: Write for special proposition.

Made to order--to exactly match the color scheme of any room

"You select the color—we'll make the rug." Any width—seamless up to 16 feet. Any length. Any color tone—soft and subdued, or bright and striking. Original, individual, artistic, dignified. Pure wool or camel's hair, expertly woven at short notice. Write for color card. Order through your furnisher.

Thread & Thrum Workshop
Auburn, New York

A GIFT OF DISTINGUISHED SILVER



A New York publisher came into my shop with his fiancee, and I made the wedding ring under their eyes. The same care taken in a commission of this kind is taken in making everything I put my name upon.

This bowl, plate and ladle shown are hand-wrought of heavy silver. As a gift to the bride, this set will command attention among the costliest gifts—yet the price is very moderate.

Bowl is 5 inches in diameter and 2 inches deep, $12. Plate 6 inches in diameter, $10. Spoon, 6 inches long, $3. Larger sizes to order. Not sold in shops—write to

GEBELEIN
Silversmith
79 CHESTNUT STREET, BOSTON, MASS.

Write for unusual circular

I will submit sketches and suggestions for anything in silver.

Rapid Fireless Cooker

Get My 1913 SPECIAL Price Offer

Saves ¼ food bill, ¾ fuel, half your work, and food tastes better.

30 Days' Free Trial

Complete outfit aluminum utensils free. Covers and cooking compartments lined with pure aluminum. Dust-proof, odorless. Write for Free Book and direct-from-factory prices.

Wm. Campbell Co. Dept. 76, Detroit

FUR STORAGE

Dry Cold Air

IMPROVED METHOD

C. G. Gunther's Sons

Established 1820

Attention is directed to our unusual facilities for storing Furs and Fur-lined Garments, Rugs, Robes, etc., against loss or damage by Moth, Fire or Theft.

FURS STORED AT A MODERATE CHARGE.

The Vault is open at all times to the inspection of visitors.

391 Fifth Avenue
New York

Telephone 5860 Murray Hill

Gerhardt & Co

16 EAST 33rd St., (3rd Floor) NEW YORK

You are Cordially Invited to inspect our Imported French Hats and our own Exclusive Designs for Spring and Summer

WHELEN

Creator of Fashions

At her enlarged *new quarters*, is exhibiting the latest leading models in Evening Gowns, Afternoon Frocks, Tailor Made Suits, Waists, etc., of Original and Imported Exclusive Designs.

Special Debutante and Trousseaux Department. Attractive Prices to Young Ladies.

44 East Fifty-Seventh St., New York

BEFORE THE EYE *of* THE MOTORIST

MOST people who motor wear glasses to protect their eyes from the dirt, but there are some who, of the two evils, choose the risk of the dirt in preference to being constantly conscious of the glasses. One of the large shops has had some goggles sent over from Europe which had been in the Paris motor exhibition; in these lightness was the aim of the manufacturers.

The first pair of goggles shown are shaped very much like ordinary eye-glasses, and are especially light. There is a ventilator on each side of the glass, which enables the air to penetrate while the eyes are protected from the dust and wind. A narrow, elastic band holds the glasses on the head. This method of securing the goggles is often unsatisfactory because the catch is a poor one, or the elastic is of an inferior quality. In the model shown here, however, all the materials are of the best. The cost is $1.25.

Very similar to ordinary eye-glasses and surprisingly light

The second pair of goggles illustrated is made in one piece. This will prove a comfort to those who object to the heavy metal division of the glasses which, in the ordinary goggles, rests on the nose. The weight here is negligible, and all friction is relieved by the chenille with which the frame is bound. These goggles may be purchased for $1.25.

The last illustration shows a detachable shield which extends over the goggles and protects the eyes from the glare of the sun. The light-weight frame is covered with soft, tan kid and bound with chenille of the same color. These goggles come packed in a case for $2.50, and may be had in a gray leather as well as in the tan.

The one-piece glass goggle obviates the heavy, metal nose-rest

THE SET-IN LAMPS

The practical advantages of electric-lighting systems on automobiles have been dealt with extensively; the cleanliness, reliability, simplicity of operation, and effectiveness have been brought forcibly to our attention to the exclusion, possibly, of the artistic side. The close observer of the graceful cars of to-day, however, can not fail to notice a something lacking from the general contour of many of the machines—a lack which greatly improves the appearance of the body. With the elimination of the whip-socket from the early cars and the banishing of the high, ugly dash-board from the later models, the oil side-lamp remained as the last relic of the days of carriages. Their many angles and corners formed a protuberance on each side of the dash which interfered greatly with the general smooth, "flush-side" appearance which the majority of designers have been striving to obtain.

A shield from the sun as well as a protection from the dust

But now the perfection of electric-lighting systems has enabled the oil side-lamps to be banished forever, and to-day finds many cars designed with no projection—aside from the running-boards and the mud-guards—from the filler-cap on the radiator to the spare tire at the extreme rear; such bodies are "smooth-sided" in every sense of the word. There are side-lamps on these cars, of course; the law requires them when the powerful headlights are not lit. As but little heat is generated by the modern side-lamp and no air is required for its operation, it may be set into the dash, flush with the smooth outer surface. In this position it serves its purpose well, and yet forms no projection. It is such details as this that constitute improvements in modern motor-car designing.

FOR SOCIABILITY

For a number of years the open motor-cars have been classified according to their seating capacity — two-passenger runabout, five-passenger touring-car, and seven-passenger touring-car. At one period of the development of the automobile the "baby tonneau," having accommodations for but two persons in the rear seat, was a popular model, and constituted, in reality, a four-passenger touring-car. The cramped quarters of this tonneau were hardly in keeping with the size of the chassis on which it was mounted, however, and the automobile-buying public began to show a partiality for those bodies having a passenger- or baggage-carrying capacity more commensurate with the general appearance of the car. Therefore, in the touring-car class, it may be said that only the five-passenger and seven-passenger models have survived. In both of these, the rear seat has been widened to accommodate three passengers, while the front seat is of the two-passenger width. The accommodations for the sixth and seventh passengers in the larger car have been obtained by the use of two folding seats in the tonneau, just in front of the rear seat. Such models are the "stock" cars of to-day, for they have been tried and found to serve their purpose well. Inasmuch as the carrying capacity of these models is limited to an odd number of persons, the fifth or seventh occupant of the machine is generally the chauffeur. This arrangement entails a division of the passengers when the car is filled, for one must occupy the front seat with the driver, thus leaving an uneven number in the tonneau. In order to overcome this difficulty, a touring-car has been designed this year which is primarily intended for the man who dispenses with the services of a chauffeur. This is a six-passenger vehicle and is different from the seven-passenger type of touring-car in that the rear seat is not widened, but is left of the same width as the front seat, thus accommodating two persons comfortably. The sociability of an extended tour is increased by this arrangement, as congenial people may be placed together.

The Beautiful OHIO ELECTRIC

The Only Car for the Woman of Refinement Today—and Why

NEVER again will the woman of fashion, driving alone in her electric, have to sit in the front seat like a chauffeur, uncomfortably conspicuous.

The beautiful Ohio Electric, with a double drive from both front and rear seat, makes it possible to drive with a clear view ahead and in privacy at all times.

No other manufacturer can offer this double drive, for we hold basic patents. And this feature has already made the old-fashioned single-drive electric entirely out of date.

In beauty of line, in luxury of fittings, the Ohio Electric holds a distinctive place. It is of Viennese inspiration; and Vienna, among European capitals, is pre-eminently the home of good taste. Its women are the best gowned, its edifices the most artistic, its equipages the most superb; and pervading all is the atmosphere of a medieval court, with its centuries of dignity and breeding.

The traditions of the Viennese equipage-makers, with generations of royal coach-building behind them, are embodied in this exquisite car.

There are Ohio showrooms in practically all large centers. Write for artistic catalog describing the many exclusive features of the Ohio—features that no other electric can offer.

The Ohio Electric Car Company, Toledo, Ohio
1503 West Bancroft Street

One of the exclusive Ohio Electric double drive models

MRS. ADAIR

is gratified beyond measure that American women have so universally recognized the true merits of her

GANESH CHIN STRAP
GANESH FOREHEAD STRAP
GANESH STRAPPING MUSCLE TREATMENT

The Strapping Muscle Treatment (Administered at the Salon) is the only treatment which braces relaxed muscles, builds up the tissues, removing lines, wrinkles and hollows from face, arms and neck. Those who are fortunate enough to be within reach of Mrs. Adair's Salons, in either New York, London or Paris, can obtain the strapping muscle treatment at a cost of $2.50, or in courses at a reduction.

As originator of all the GANESH Preparations, Appliances and Treatments, MRS. ADAIR has always particularly urged the use of the *Chin Strap* ($6.50, $5) for its ability to reduce the double chin, restoring lost contours and removing the lines running from nose to chin, the *Forehead Strap* ($5, $4) because it is quickly effective in removing lines on the forehead and corners of eyes. There is not a State in the Union, nor an important city in which these famous GANESH appliances are not well known and appreciated in exclusive circles. Through Mrs. Adair's efficient, business-like mail order facilities, these or any Ganesh Appliances or Preparations may be quickly obtained by her patrons in any section of the country.

For the impoverished muscles, lacking in natural oils, there is Mrs. Adair's **GANESH MUSCLE DEVELOPING OIL**, $5.00, $2.50, $1.00 per bottle.

For the de-vitalized skin with a tendency to looseness and flabbiness, there is Mrs. Adair's **GANESH EASTERN DIABLE SKIN TONIC**, $5.00, $2.00, 75c per bottle.

For the skin which needs a thorough cleansing, but which is too sensitive for ordinary cleansing cream, there is Mrs. Adair's **GANESH BALM CLEANSING CREAM**, $3.00, $1.50, 75c per jar.

For the skin which requires clearing, there is Mrs. Adair's ideal skin whitener, appropriately named **GANESH LILY SULPHUR LOTION**, $2.50, $1.50 per bottle.

GANESH EASTERN BALM SKIN FOOD. For making the muscles firm and filling out hollows. Will suit a very tender, dry skin.
$3.00, $1.50, 75c.

GANESH PARISIAN BEAUTY NEIGE CREAM. Makes the skin look like satin, and preserves it; protects the skin against sunburn in summer. Removes marks left by collars, etc. Three colors: pink, cream, white. **$1.50.**

For the tourist who must be ever on the alert for Dust, Wind, Heat and Cold, the arch enemies of the complexion, there are Mrs. Adair's **GANESH BEAUTY BOXES**, $35.00, $25.00, $5.00, which contain every requisite for complete treatment.

Mail your order for any of the above

Write for complete price list and Free Lecture Booklet, "How to Retain and Restore Youthful Beauty of Face and Form."

557 Fifth Avenue New York
Telephone 2839 Murray Hill

LONDON, 92 New Bond Street, W. **PARIS, 5 Rue Cambon**

Be INDIVIDUAL in the arrangement of your Hair

Pierre

effects are always delightfully individual, becoming to the wearer and fashionable to a degree. Write or consult Pierre for an individual Coiffure, suitable for your particular needs at very moderate cost.

Illustration shows the Transformation Ideal of choicest French wavy hair; easily and quickly adjusted. Ideal for a hurried toilet. $25 up. Ask about the *Chignon Shako* and Tosca.

18 East 46th St. Opp. Ritz-Carlton **New York**

BOOKLET ON REQUEST.

Binner
FAMOUS CORSET

LATEST CREATIONS.
THE
"SLIPON."
THE
"CORSETLESS" IDEAL
THE
"SUPER-FIGURE"

MME. BINNER'S PERSONAL ATTENTION BY APPOINTMENT.
18 EAST 45TH STREET, NEW YORK.

On Her DRESSING TABLE

A VERY interesting series of toilet preparations has recently been put on the market by a well-known actress justly celebrated for a beauty which has eluded the ravages of over half a century. In this series there is a cleansing cream at $1 a jar, to be used before retiring, as well as whenever the face has been exposed to dust or dirt. The jars are large, and the mixture wholesome.

The "smoothing-out" cream is intended, as its name would imply, for the eradication of lines and wrinkles. This skin food, which sells for $1.50 a jar, and is one of the most important of the series, is said to nourish the tissues and act directly on the quality of the skin, making it pliable, smooth, and of good color. The face powder sells for $1.50 a box, and is very fine.

A most unusual dressing-table cosmetic is an astringent powder made from the root of marshmallow, which is to be mixed into a paste with a little water and then applied evenly all over the face. After a few minutes it is to be removed with the cleansing cream, when, the actress states, all lines and wrinkles in the skin will be found to have been obliterated, and the large pores will have shrunken to normal size. Of course, this effect is not permanent but wears away in a few hours. It is said that this powder is not injurious to the skin, and may be taken to a chemist for analysis without the possibility of finding anything harmful in its ingredients. The price is $1.50 a box.

SWEET SCENTS FROM PARIS

Two wonderful new perfumes have recently been sent over by one of the foremost houses of Paris, and for exquisiteness of odor it would be difficult to find anything so appealing as the more costly of the two. It sells for $12 a bottle, and is entrancingly sweet. The toilet water of the same series sells for $4.65. It would be wise to order a trial bottle of this toilet water, as it is strong enough for almost any taste, and of exactly the same odor as the more expensive extract. Powders and sachets from the same manufacturer are also to be had—all high-priced but of the most excellent quality. The second perfume is almost as attractive as the first, and is very novel both in form of bottling and odor. The odor is very insistent and deliciously refined. Price, $5. The toilet water costs $4.50 a bottle.

FOR LITTLE ILLS

In a compact little box come all kinds of small dressing-table necessities for minor injuries—adhesive bandings, antiseptic cotton, and about a dozen other exceedingly useful odds and ends. These articles are worth far more than the 25 cents asked for them.

A lavender ice just introduced is new in character and takes the place of smelling-salts. The strong, pungent odor is most refreshing. It is to be inhaled in the case of headache, fainting-spells, or colds, and is a stimulant for clearing the head. If the bottle is left open it freshens the room. When in the course of time and frequent use the strength lessens, one has only to scrape off the surface of the ice to find it equally pungent and refreshing beneath. A single bottle should last indefinitely. It comes in two sizes, at 25 and 50 cents each.

FOR THE WOMAN WHO MOTORS

An acceptable gift to the average woman who motors is what is known as an automobile box, in which each of the toilet preparations contained is a distinct comfort and luxury. These articles are all snugly packed into close-fitting compartments in order that there may be no breakage. The case itself is of English leather lined with smooth kid, and easily carried by a flat handle on top. It is not so cumbersome but that it may be slipped inside a traveling bag of reasonable size. Among the contents is a jar of delicious cream exhaling a flowery odor. It is composed of vegetable substances and flowers. This cream furnishes a delightful means of cleansing and soothing the skin after a dusty run in the motor. It is easily removed by a lotion which relieves any burning and refreshes tired nerves, and a subsequent patting in of a rejuvenating milk will tighten and whiten the skin.

A PANDORA'S BOX

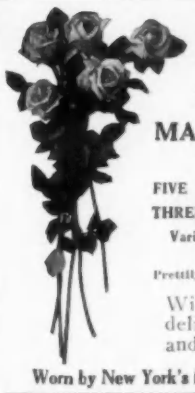
For those on whose faces time is tracing its mark in a wrinkle or two, a jar of cream is enclosed in this box, which is said to be most efficient in accomplishing its purpose of eradication. Other comforts are nestled away among the dainty, little cotton puffs which are provided as a means of applying the lotions and creams. There is in the box a cake of particularly fine soap made from the cream of fresh milk, a bottle of excellent rouge which lends just the required tinge of color, and a jar of very fine, adherent face powder which gives a beautifully transparent finish to the face, and removes any shininess.

For those who wish it, an eye-cup and a refreshing eye-wash are also included. These are really a valuable addition to the box, as the wash clears the eyes of dust and relieves the nerves which are tired with the strain of travel.

It is possible to renew or replenish any of the accessories of the automobile box separately. They are the product of a well-known French maker. Price of the case, completely furnished, $20.

In the last few years there has been a constant improvement in the manufacture of rouge. One new preparation in particular, that is known as a "daylight" rouge, is kept at one of the small specialty houses, and the name is well chosen, since, if applied with care, it really can not be detected. Price, $1.

Nothing is more telling in the ensemble of the toilette than exquisitely smooth, white hands and beautifully kept nails. Some medicated chamois gloves have been introduced recently, the use of which will bring about the first of these conditions, and they are so well shaped that the wearer will experience no discomfort. A paste, for use with the gloves, will keep the skin of the hands white and fine. Gloves and paste cost $3.



GLEBEA'S Wonderful BRIDES-MAIDS' BUDS

From Bohemia

FIVE BUDS for - $2.50

THREE BUDS for $1.50

Varieties:--Pink and Canary Yellow

Prettily boxed Express paid

With all their delicious odor and beauty.

Worn by New York's fashionable set

See other descriptions under Specialty Shops on page 13

All our Flowers known throughout America as "Preserved," or Natural Flowers, will hereafter be called GLEBEA'S, and will be tagged with the name GLEBEA'S. Protect yourself. Look for it.

AUSTRO-HUNGARIAN CO.

The New Perfume

Glebea's Inspiration

Crushed from the real flowers by Bohemian Craftsmen

A heavenly whiff of extreme yet delicate permanency.

In the following bewitching odors—

Glebea's Carnation Gorgeous.....$1.50
Glebea's Bouquet du Matin (daybreak) 1.50
Glebea's Bouquet se Coucher (sunset) 1.50
Glebea's Lily of the Valley..... 1.50
Glebea's Royal Rose..... 1.50
Glebea's Inspiration Violet..... 1.50

Sent by Express, paid, anywhere.

AUSTRO-HUNGARIAN CO.

4 West 33rd St., (Opp. Waldorf) N.Y.

Exercise The Muscles of Your Face

And Restore Youthful Expression and Beauty

When the skin and muscles of the face lose their elasticity, the face sags all out of shape, nose to mouth lines, lines about eyes, mouth and forehead, and double chin appear, and tissues become flabby. The skin of the neck looks withered and yellow and deep lines form.

My system of facial exercises, by restoring elasticity to the skin and muscles, removes and prevents these marks of age. It is equally valuable for too thin or too plump face or neck. Massage, vibratory, electrical and other external treatments *cannot* exercise even the superficial muscles well and they *cannot* exercise the deeper muscles at all. These deep muscles *must* be exercised to restore or preserve youthful appearance.

My new booklet "FACIAL EXERCISE," fully describes my system. It tells how young women may enhance and preserve and how mature women may restore facial charm. No one is too old to benefit. Write for my book to-day—FREE.

KATHRYN MURRAY

Department V-5.

417 S. Dearborn Street, Chicago

Hat—Black milan, trimmed with white peacock and belting.
Gown—Olive green silk whipcord with collar and cuffs of soft green suede.
Coat with postillion back. Waist of chiffon over lace; black satin waistcoat.

Estelle Mershon

20 East 46th Street

Opposite the Ritz Carlton

New York

Perfect harmony between your gown and hat will be secured by making your selection from our large display of imported models.

Mershon copies of exquisite designs from the leading Parisian modistes and couturiers may be obtained at moderate prices.

MOORE'S Floral Dry Shampoo

Is the *Highest in Price* Because it is the *Highest in Quality*

Shampooing the hair is an exquisite luxury, no matter what shampooing material you use.

But shampooing with **Moore's Floral Dry Shampoo** is a revelation.

As fragrant as a breath of Spring, as fresh as new-mown hay, **Moore's Floral Dry Shampoo** is an article of distinction in the toilet.

After a shampoo with it your scalp breathes, you feel refreshed, youthified. The charming scent of the rare flowers used in compounding **Moore's Floral Dry Shampoo** lingers in your nostrils.

In spite of the fact that the exclusive ingredients of Floral Shampoo compel a price higher than any on the market—we can assure you that in buying **Moore's Floral Dry Shampoo** you are getting the best value in head cleansers.

Moore's Floral leaves the hair glossy and clean to the roots, it invigorates the scalp and works with the natural oils so necessary to hair and head-health.

We have spared neither price nor pains in procuring the very best and finest possible ingredients for our shampoo. When we say that **Floral Shampoo** is **Absolutely Pure** we mean it, because we select the materials with painstaking care, supervise the molding and mixing of them and critically inspect each box before it leaves our factory.

We started with the determination to make the highest grade shampoo on the market, and we have succeeded.

You will agree with us, once you are acquainted with the lingering, lasting delights of **Moore's Floral Dry Shampoo.**

Higher in price because higher in quality.

Those who use **Moore's Floral Dry Shampoo** once are never satisfied with any other. This shampoo must positively be used without soap and water.

For sale by all first-class dealers, or sent postpaid for $1. Money returned if you are in any way dissatisfied.

J. G. MOORE NOVELTY CO.

138 Clinton Ave., Nyack, New York

"There is Beauty in Every Jar"

NO woman, however beautiful, can afford to neglect her skin; no woman, however plain, should miss the possibilities for beauty and skin-health in a regular use of

Ingram's Milkweed Cream

50 cents—$1 00

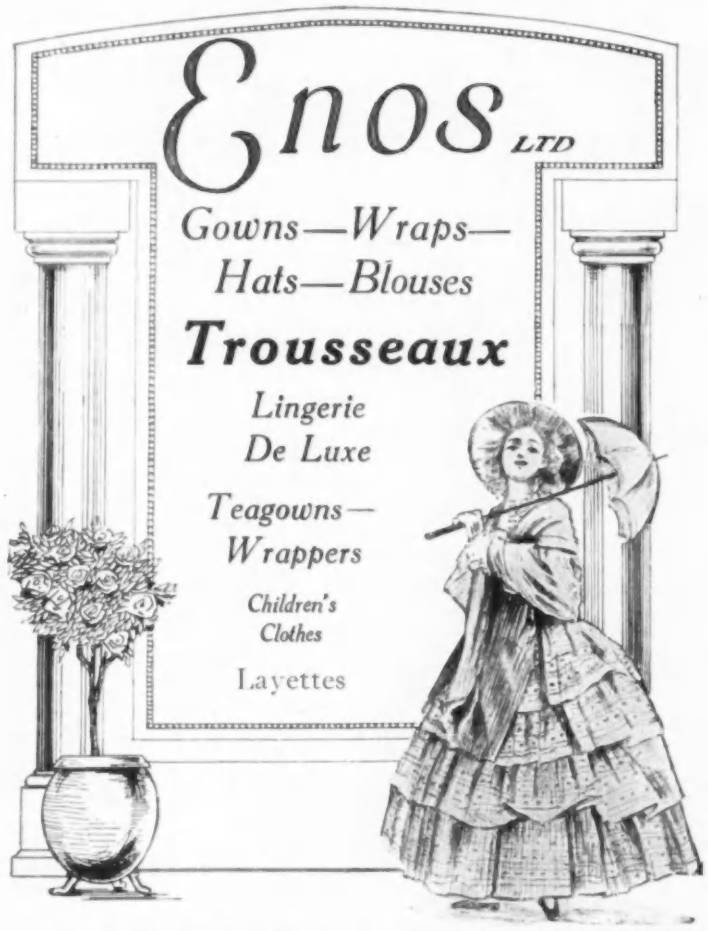
Applied lightly, night and morning, will give the charm of cleanliness; the beauty of a skin soft, yet firm, with a natural, radiant glow. Requires no rubbing, therefore does not enlarge or exaggerate the pores of the skin.

Let us prove to you the value of Ingram's Toilet Specialties by a personal test; write us yours and your druggist's name and address, and receive, free, a box of samples. Or enclose ten cents and we will mail them direct.

Frederick F. Ingram Co.

86 Tenth St., Detroit, Mich. Windsor, Ont.

Ingram's Velveola Souveraine Face Powder is powdered perfection for the complexion. Price 50c, at drug store or by mail, postpaid. A handsome Vanity Box free with Ingram's Velveola Souveraine.



103 Mount Street, London. W.

THE VERY LATEST STYLE

The Burlington Armloop Bag

Has been specially designed to harmonize with the long, graceful contour of the modern costume. A very useful bag and made of the best materials throughout.

PRICES

In cross grain polished leather, black, purple, navy or green, 8 x 4 ins., 17/6; 9 x 5 ins., 21/-.

In velvet calf, blue, gray or mole, 8 x 4 ins., 21/-; 9 x 5 ins., 25/-.

In real seal, fine grain, black, gray or myrtle, 8 x 4 ins., 35/-; 9 x 5 ins., 38/6.

Postage 1/6 extra.

These bags can also be had with silver-gilt flexible rims from 5/6 extra.

No. 614227.
PATENT APPLIED FOR

BOSWELL HENSMAN
91 REGENT STREET,
LONDON,
ENGLAND.

The national head-dress of Holland is the inspiration for this boudoir cap of Valenciennes lace. The turnback is of hand-embroidered motifs, and the frill is of plaited Alençon tulle

Handkerchief linen, hand-embroidered, is the daintiest cover for a pincushion. Price, complete, $3.50

The alternation of ribbon and embroidery (satin stitch and Venetian ladder-work) is the pretty feature of this flat-ruffled, lingerie pillow. Price of slip, $7.50; pillow, $2

This boudoir pillow shows a charming innovation in the plaited ruffle at its either end. The wheat and grape motifs are in a combination of satin stitch and net inserts. Cluny lace bands the ends and outlines the edges. The slip costs $8, and the satin pillow, size 14 by 22 inches, $3

Three white brocaded satin sachets, 6½ by 7½ inches, filled with imported powder, and tied with white satin ribbon and tulle, with an orange-blossom spray, $3.75; a similar set, 5 by 7 inches, adorned with white ribbon violets, $2.75; a smaller size, 3½ by 5 inches, $1.25. The groups of six, each sachet with its gilt pin, cost $1.25 a set

PERSONAL PRETTINESSES FOR THE MAY BRIDE

WHICH REFLECT THE SPIRIT OF THE OCCASION

A *Marshall* Hat

MILLINERY
for
EVERY OCCASION

VISIT our Millinery Department when in London and you will be delighted to find a large stock of desirable and distinctive hats at exceptionally reasonable prices.

We shall be delighted to show you and you will not be asked to buy.

MARSHALL & SNELGROVE
Ltd.

By appointment to H.M. The King, H.M. The Queen, H.M. Queen Alexandra, and H.M. The Queen of Norway

Vere Street & Oxford Street, London, England

Our Illustrated Book post free if you write for it to "Town & Country," 389 Fifth Avenue, New York City.

A
Fashionable Rite in London—

To meet at "Rumpelmayer's" and luxuriate in one of his lunches, or to take Afternoon Tea in his beautiful Salons, is not only to realize the highest ideal of the charming English custom, but to participate in one of fashionable London's gatherings.

His catering for private parties is very much in "vogue," whilst his confectionery is *really* the most *recherché* in all London.

"Doing" Rumpelmayer's!

72 & 73, St. James's Street
London, S. W.

PARIS NICE MENTONE CANNES
AIX-LES-BAINS MONTE CARLO

American Visitors to London

should not fail to call at **Vickery's** and inspect his **Fitted Dressing Bags, Dressing Cases, Motor Bags,** etc. Also his wonderful collection **of Novelties** for **Gifts of all kinds.** Illustrations and prices **"post-free"** to any part of the world.

J. C. VICKERY

Their Majesties' Silversmith and Dressing Case Maker

179-181-183 REGENT STREET, LONDON W., ENGLAND

Important London Announcement

AMERICAN visitors to London during the approaching Season are invited to avail themselves of the amenities, luxuries and conveniences of the GORING HOTEL, which is under my own direct and personal administration.

Standing in private grounds of tastefully-laid-out Gardens, this first-class London hostel is pervaded by an atmosphere of refined and secluded quiet.

At the very heart of Belgravia, seat of London's aristocracy, it is within a few yards of Buckingham Palace, Clubland, and the social center of London.

Features of Note Are:

Private Bathroom to every bedroom.
Telephone in every room.
Hot-water radiator in every bedroom
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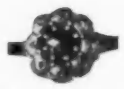
VANDALISM IN JEWELRY

The Inharmony Which Exists Between Jewels and Clothes Lies in Ignorance of the Beauties of the Semi-Precious Stones

Earrings set with diamonds and "Balas rubies," a variety of the semi-precious gem-stone



A "cinnamon" encircled by zircon gems with a diamond "fire"

In a handsome setting the deep-toned spinel is by no means a poor substitute for the ruby

THE lack of good taste shown in the choice of jewelry is often amazing. The color of the gown and that of the gem with which it is worn are so frequently in glaring inharmony. Well-dressed women, whose artistic judgment in other matters may be beyond criticism, very often show a quite hopeless lack of taste in this respect; in fact, the failing is so universal that it attracts little attention, save from the true lover of beautiful stones.

However, there are explanations for this vandalism—for a species of vandalism it truly is. People do not in reality know what stores of treasures there are from which to choose. For this, much blame is due to the jeweler who often lacks in artistic sensibility. It is also to his advantage that the ruby, sapphire, and emerald—which together with the diamond are the most popular precious stones—should be the only colored stones offered to his customer for selection. The unfortunate buyer is therefore kept in ignorance of innumerable gems of every gradation in color which are really available.

Gold cross set with "Bobrowska emeralds," loveliest of the semi-precious stones

With an apricot velvet gown a necklace of "hyacinths" and diamonds would be in perfect harmony

COLOR LIMITS OF PRECIOUS STONES

It is not intended for a moment to depreciate the true beauty of the precious stone. It is irreproachable in depth of color and in durability, but the consensus of opinion that beautiful stones should not be employed for the higher kinds of bijouterie unless they are costly is certainly not one which will stand criticism. Until this opinion is changed the barbarism displayed in combining colors will continue as it has done since the early ages, when the untrained eye delighted only in vivid and startling contrasts.

This "fire opal" pendant could be worn with a twine-colored gown

Why should the woman of fashion limit herself to a choice of three colors in the gems she wears even though these may be surpassingly exquisite in themselves? Are these three vivid colors going to harmonize with every gown she wears? Is she to have her rarest and finest jewels shown to great disadvantage with gowns of clashing colors, or at least of shades which do not produce an artistic effect?

This indiscrimination has been most conspicuous during the last few years, when each season has brought forth some new color or fabric. It now becomes imperative that consideration be given to this important factor in the toilette of the well-dressed woman.

THE STIGMA OF "SEMI-PRECIOUS"

The two necessary qualities of a gem-stone are beauty and durability. Many of the so-called semi-precious stones have both of these qualities. In the past the term "semi-precious stone" has been avoided because it carries with it unpleasing associations which have grown up about it, not without reason. The idea of the cheapness of semi-precious stones is exaggerated, for a beautiful specimen, exquisitely cut and mounted in a suitable setting—which is even more necessary in the case of the semi-precious stone than of the precious stone—is far from inexpensive. The mistake, however, of having a beautiful and inexpensive stone set cheaply is unfortunately a very common one. The antagonism toward those few varieties of semi-precious stones hitherto used is chiefly due to the popular desire for cheap jewelry; particularly of the *Art Nouveau* type. This jewelry—with the exception of a small amount of beautiful work done in Paris—is commonplace and vulgar. The stones employed have been, almost exclusively, poor specimens of the least attractive varieties—badly cut, inartistically mounted, and often as not they have been artificially colored.

It can be practically demonstrated, however, that there exist semi-precious stones of beauty and hardness, which will match, harmonize, or form a pleasing contrast, with every one of the new shades in dress fabrics.

(*Continued on page* 110)

The delicate, lavender-hued kunzite set in a long platinum breast-pin

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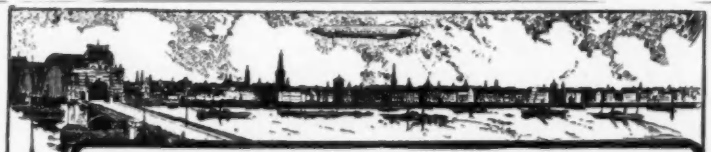

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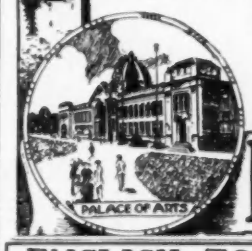

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A BRIDE of yesterday received among her presents a set of Pohlson Trousseau Ties. She was enthusiastic. Very soon afterwards she went abroad on her wedding journey, and in Paris visited the great designers of the mode. In one of the most celebrated of these salons she found trousseau ties exactly like those she had received.

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Now, the friend who gave this gift to the bride pleased her far more than the scores of others who gave costly silver and cut glass. It is not the value of the gift that counts, but the idea behind the gift.

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A few suggestions from our great variety of artistic, dainty and delightfully pleasing gifts for the bride:

THE TROUSSEAU OR LINGERIE STRAP. For Milady's wardrobe or linen closet. Made of finest blue, lavender, pink or white pure silk ribbon, ingeniously equipped with ribbed silk buckles embroidered in forget-me-not or rose design. Charming for lingerie, fine linen, lace curtains, towels, white gowns, stockings, etc. $1 each. $5.00 PER HALF DOZEN, POSTPAID. Attractively packed with beautiful hand-colored gift card.

A MINIATURE CHEST. 2½ by 4 inches, silk lined and filled with very fragrant rose leaves. Excellent for jewels, or as container for choice gift, and seems doubly appropriate at this season. A card illuminated with these verses goes with the chest, which is priced at $1.50.

RED ROSE LEAVES

In the depths of the red, red rose
Lies a tiny heart of gold,
And each fluttering rose-leaf knows
The secret it helps unfold.
So the sweet red roses I send to-day
Bear the greeting of Summer which lives alway.

SET OF FLOWER ROSETTES. A gift for a bride. Personal, dainty and attractive. Delightful addition to a boudoir gown and cap. Violets, Forget-me-nots, or Roses. Including card with correct sentiment, $4 the set.

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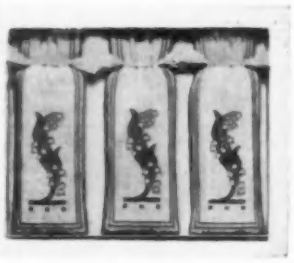
LILY OF THE VALLEY SACHETS. Very acceptable for an engagement present, or for the bride. It is one of our most attractive offerings. With a beautiful illuminated card on Japanese paper, three sachets for $1 or two for 75 cents.

LILAC SACHETS. Old-fashioned lilacs, delightful fragrance and full of childhood memories. The design is woven in a basket with flowers. Three sachets for $1.00 or two for $.75.



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VANDALISM IN JEWELRY

(*Continued from page* 108)

Green garnets in a necklace of green gold; these stones are considered more beautiful than emeralds

A RIVAL OF THE DIAMOND

Is there one of the three precious stones, ruby, sapphire, or emerald, which will produce a truly artistic effect with a pale, apricot velvet gown draped with delicate, gold-threaded lace? There is not. But what could be more in harmony than a superb necklace of hyacinths — that beautiful variety of the mineral zircon—of a deep, orange-brown color?

For many reasons zircon is one of the most interesting of gem-stones. It occurs in an almost infinite variety of color—white, through shades of yellow, orange, brownish-red, brownish-yellow, dull green, and indigo blue. Certain of these varieties are known as jacinths and jargoons. The color is often very rich and deep, and the "fire" is nearly equal to that of the diamond, and, as scientifically demonstrated, is superior to that of the other precious stones. When the white zircon is seen under artificial light it is difficult for any, save the trained eye, to detect the difference between it and the diamond. With a gown of taupe, maroon, fawn, or any pale shade of brown or yellow, a zircon of the right color gives a most charming effect.

A chain of silver set with the translucent rose quartz

THE CHANGEABLE TOURMALINE

Equal to the zircon in regard to variety of color is the tourmaline. Tourmaline is remarkable from a scientific point of view, as among its other properties it possesses the quality of appearing in distinctly different tones when viewed in different lights. A green tourmaline held in one position will appear to be a deep, moss-green, and in another, a light, olive-green. The stone must be very carefully cut in order to show this property to its greatest advantage. Besides the fine, green varieties, there is the tourmaline called rubellite, which is of an old-rose color. This gem-stone is very beautiful with a dress of messaline or soft silk of a slightly deeper tone. There are also brown tourmalines, varying through golden shades to chestnut and sepia. The blue kinds called indicolite are rather too dark for evening wear, but are very handsome stones.

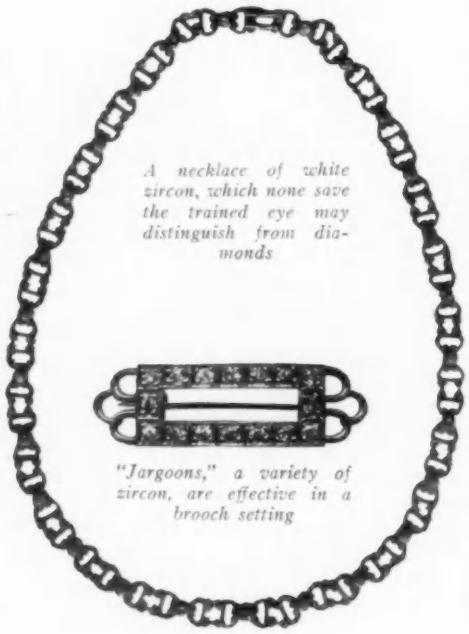
VARIETIES OF GARNET

There are several varieties of garnet which may be employed to great advantage. Besides the many shades of red, there is the green garnet from the Urals, which some people consider to be more beautiful than the emerald, for its green is less crude, and yet at the same time quite as bright. This stone is often called the "Bobrowska emerald," and it is the loveliest of all semi-precious stones.

The "cinnamon stone," another fine garnet, is of an orange color, and would be in good taste with a gown of a *ficelle* or ivory shade, as would also the fire-opal of the monochrome or orange color, which is without the play of color peculiar to the precious opal.

The spinel is also a very deep-toned mineral. The red variety of this mineral is called the "Balas ruby." It very nearly approaches the ruby in color, and is considered a most handsome stone. No precious stone has such a wide range of color as the spinel. There are red, orange, green, blue, indigo, purple, puce, and violet varieties, and there are also colorless and black spinels. The hardness of the spinel is sufficient to withstand any amount of wear, and the only criticism which can be made of it is that it lacks somewhat in fire.

There are five or six semi-precious stones in pale shades of great delicacy and beauty which are especially suitable for evening wear with gowns of pale heliotrope, champagne, or pale green. But color is not the only quality to be considered in selecting a gem to match a certain gown. Transparency and opacity are also exceedingly important factors.



A necklace of white zircon, which none save the trained eye may distinguish from diamonds

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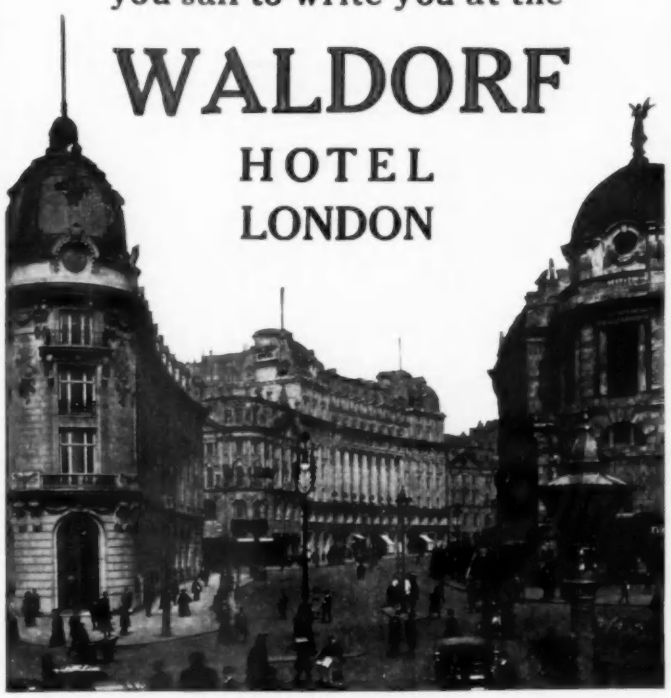

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A FLATTERER *of* WOMEN

(*Continued from page 38*)

rid of the ugly shadows. In such a light, a little powder and rouge makes the face beautiful. My portrait of Madame Louis Aston Knight was painted by electric light."

So convincing is this theory, thus argued and thus illustrated, that it seems strange that all portraits in evening dress have not always been painted so.

The fact that Chabas has painted portraits by electric light has given rise to the idea that he paints all pictures in that manner. This has no foundation on fact.

"As to my other work," he said, in answer to this point, "I paint directly from nature. I pose my models exactly as you see them in the pictures—actually in the water. This is not hard to do, for my inland scenes have been almost entirely painted from the Lac d'Annecy, or on the banks of l'Erdre, which flows near my home in Nantes. For my marine pictures, this method is more difficult. I have to find some unfrequented spot on the coasts of Brittany, and there I pose the model actually in the waves. And I myself am often in the water, also," he added, humorously.

"Painting in this way has its hardships, but it also has a charm which I would not forego. It is a joy to see the sunlight falling upon the head of the model, and a joy to render this effect correctly upon the canvas. That has always been one of my favorite problems."

His studio, irreproachably fitted with every possible contrivance for the manipulation of light, is little used except for portraits under electric light or occasionally for a finishing touch to a picture.

It is usually understood that the features of one who is posing for a portrait should have that expression of repose which best gives an understanding of the character, and that no ephemeral melancholy, no fleeting smile that does not indicate something enduring in the character should be perpetrated on the canvas. Bold, indeed, is the artist who dares to transfix a passing mood. Yet this is precisely what Chabas stands for, whether he paints the smile of a woman, or a breeze on the grass, or the flutter of a scarf.

THAT FLEETING SMILE

Take his portrait of Mrs. Knight—delicate, evasive, mockingly sweet, she smiles so brightly that it seems as though the smile must be evanescent. Yet that this smile is characteristic we must needs believe, or how can it be so convincing? In this, as in every canvas touched by the brush of Chabas, there is youth, joy, some variation of the enchantment woven by a smile. The gleam of the eyeballs, of the lashes, is as strikingly present as in the portraits by Greuze, and Greuze himself never painted such living lips as Chabas has given to this portrait. They are moist, soft as the lips of a child.

"*Au Crépuscule,*" now at the Luxembourg, was painted from a model posed in the waters of the Lac d'Annecy. It stands beside Ingres's "*La Source*" (which, by the way, was painted from the girl du Maurier made famous as "Trilby"), as a delicate treatment of the nude. It is the most popular painting of Chabas. At the death of the artist it will undoubtedly go to the Louvre.

The picture reproduced below the photograph of the artist was his success of the June of 1912 at the Paris Salon. It shows a rarely beautiful blond figure posed in the waters of the sea of Brittany at any hour when it glows like a great fire opal.

AS SEEN BY HIM

(*Continued from page 33*)

We Americans are comparatively well behaved abroad; we usually refrain from showing off and stamping ourselves as hopelessly vulgar. But in this country our dissatisfaction with conditions leads us often into ridiculous behavior. Foreigners say that our lives as well as our surroundings are drab; that we can not get away from the traditions of the Puritan; that the Saxon blood in our veins restrains us in our holiday making, and causes us to take our pleasures too seriously. It is true, too, that little, simple pleasures have no charm for us. With our giant buildings, and our magnificent fortunes, and our vast expanse of country, we feel that by way of pleasure, also, we must do something big and strenuous. Consequently we often make a great noise and call it fun. We go on our junketings like children let out of school. The mode has been for Fifth Avenue to rush to Broadway and Seventh Avenue for its amusement, and these locales, seeing their own recreations taken up by society, in turn imitate the Fifth Avenue set, until the whole becomes a seething witch's caldron.

Out of this chaos, if our New York hostesses hope to create order, they must begin with the dance. Even in their great need of dancing men they must be a little more careful as to whom they admit to their houses. It has been true recently that any young man of good appearance, nimble heels, and a stock of current slang and impudence, could gain admission anywhere. There has been nothing to prevent such an enterprising person from going to a large dance at any private house in New York. The days of Brown and his successor are over, for society is now very large, and there is no distinction in the manners and bearing of one or another to mark social difference. The successful ball or dance of to-day has a low standard. Such success has only one recipe: more men than at any other previous entertainment, more dancers, more champagne, more supper, or perhaps a series of suppers. Women who should know better bring to a ball nowadays as many as four or five uninvited men, if necessary making a little excuse to the hostess, otherwise letting the matter pass unnoticed. At the midwinter resorts the field for the climber is unlimited. The picture of the flower of New York society dancing four times a day, apparently for the amusement of a huge audience, frolicking on the sands in abbreviated bathing costumes, being photographed at every possible opportunity, and winding up with a species of ragtime orgie, is not a pleasant one. It may be innocent, good humored and *bon enfant;* I don't know. I am not a stickler for caste, especially in this democratic country, but is all this informality strictly in accord with the traditions of good society?

I would have the doors opened to men who are accomplishing something, who are making history. It does not matter where their talents lie, whether in finance, in art, in music, in literature, or in politics—but surely it is not unreasonable to ask that the newcomer know something more than the art of turkey trotting, and possess some other talent than that of expression in the latest slang.

The first work of the new cult of politeness over here will have to be to take stock of visiting lists and to do a little housecleaning. Let the doors be closed to no worthy aspirant, but let the metropolitan set—to which, wishing or not wishing, other sets look for example—be dignified.

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McCray.—On April 1st, Anna Carr McCray, wife of Edward H. McCray.

Morgan.—On March 31st, at Rome, John Pierpont Morgan, son of the late Junius Spencer and Juliet Pierpont Morgan, in the 76th year of his age.

Moore.—On March 30th, Rear-admiral John W. Moore, U. S. N., retired.

PHILADELPHIA

McCrea.—On March 28th, James McCrea.

NEW ORLEANS

Agar.—On March 31st, George P. Agar.

Engaged

NEW YORK

Bard-Hannah. — Miss Harriet Beatrice Bard, daughter of Mr. and Mrs. George Winfield Scott Bard, to Mr. Miles C. Hannah.

Burd-Luck.—Miss Ethel Burd, daughter of Captain George E. Burd, U. S. N., of the New York Navy Yard, and Mrs. Burd, to Mr. Harry Winthrop Luck.

Burr-Kerr.—Miss Rosamond Burr, daughter of Mr. and Mrs. Winthrop Burr, to Mr. Albert B. Kerr, son of the late Senator James Kerr, of Pennsylvania.

Cowles-Lesher. — Miss Elsie Parsons Cowles, daughter of the late Davis S. Cowles and Mrs. Cowles, of Longmeadow, Rye, N. Y., to Mr. William Montgomery Lesher, son of Mr. and Mrs. Arthur L. Lesher, of the Cedars, Rye, N. Y.

Jewett-Howland.—Miss Katherine Stanley Jewett, daughter of the late Dr. E. H. Jewett, to Mr. Daniel Howland, of Hope, R. I.

Rogers-Webb. — Miss Anne Pendleton Rogers, daughter of Mr. and Mrs. Archibald Rogers, to Mr. J. Griswold Webb, son of the late H. Walter Webb.

Van Schaick-Gwynne.—Miss Mildred Van Schaick, daughter of Mr. John B. Van Schaick, to Mr. Arthur Gwynne, son of Rev. Dr. and Mrs. Walker Gwynne, of Summit, N. J.

Wadsworth-Harper. — Miss Harriet T. Wadsworth, daughter of Mr. and Mrs. James W. Wadsworth, of Geneseo, N. Y. and Washington, to Mr. Fletcher Harper, son of Mr. and Mrs. J. Henry Harper.

Whitehouse-McLoughlin.—Miss Edwina Whitehouse, daughter of Mrs. Cornelius Van Vorst, of Rye, N. Y., to Mr. Gregory V. S. McLoughlin, son of Mr. and Mrs. J. Gregory McLoughlin.

Williams-Barnes. — Miss Mildred Williams, daughter of Mrs. D. W. Williams, of Glastonbury, Conn., to Rev. William D. Barnes, Jr.

BALTIMORE

Symington-von Muller. — Mrs. Emily Symington, daughter of the late Lieutenant-Colonel D. Morgan Taylor, to Captain Erich von Muller, Naval Attaché to the German Embassy in London.

Turner-Battle. — Miss Aimee Archer Turner, daughter of Mr. and Mrs. Leonidas G. Turner, to Mr. John Rome Battle, son of Mr. and Mrs. Henry S. Battle, of Philadelphia.

BOSTON

Dixey-Brooks. — Miss Rosamond S. Dixey, daughter of Mr. and Mrs. Richard C. Dixey, of Boston and Lenox, to Mr. Gorham Brooks, son of Mr. and Mrs. Shepherd Brooks.

Natrop-Mason.—Miss Gertrude Helene Natrop, daughter of Dr. Paul Gerhard Natrop, of Marburg, Hesse, Germany, to Dr. Mortimer Phillips Mason.

Pease-Hoar.—Miss Elva Stuart Pease, daughter of Mr. and Mrs. Benjamin O. Pease, to Mr. Roger Sherman Hoar.

Whiting-Audibert.—Miss Natalie Whiting, daughter of Mrs. William S. Whiting, to Mr. Xavier M. Audibert, of New York.

Whitney-Duveneck. — Miss Josephine Whitney, daughter of Mr. and Mrs. Henry M. Whitney, to Mr. Francis Duveneck.

CHICAGO

Otis-Burnham.—Miss Helen Otis, daughter of Mr. and Mrs. Spencer Otis, of Barrington, Ill., to Mr. Daniel Hudson, Burnham, Jr., of Evanston, Ill.

PITTSBURGH

Morrow-Jones.—Miss Beatrice Morrow, daughter of Mrs. Thomas Fawcett Baker, to Mr. Anthony Meurig Jones.

Leishman-de Croy.—Miss Nancy Leishman, daughter of the United States Ambassador to Germany, to the Duc de Croy.

Belleville-Miller.—Miss Katherine Ely Belleville, daughter of Mr. and Mrs. Joseph Mitchell Belleville, to Mr. David Wellington Miller.

Humphrey-Mellon.—Miss Ethel Humphrey, daughter of Judge and Mrs. Alexander P. Humphrey, of Louisville, Ky., to Mr. Edward P. Mellon.

WASHINGTON

Cowles-Sahm. — Miss Edith Cowles, daughter of Rear-Admiral and Mrs. William S. Cowles, to Lieutenant Leo S. Sahm.

Noyes-Thompson.—Miss Elizabeth Noyes, daughter of Mr. and Mrs. Theodore Noyes, to Dr. William Ross Thompson.

Weddings

NEW YORK

Achelis-Bruff.—On April 16th, Mr. Fritz George Achelis, son of Mr. and Mrs. Fritz Achelis, and Miss Helen Bruff, daughter of Mr. William Jenkins Bruff.

Bacon-Murray.—On April 14th, in the Chapel of St. George's Church in Stuyvesant Square, Mr. Robert Low Bacon, son of Mr. and Mrs. Robert Bacon, and Miss Virginia Murray, daughter of Mr. and Mrs. Henry Alexander Murray.

Cross-Newbold.—On April 19th, Mr. Redmond Cross, son of Mr. and Mrs. James Cross, and Miss Julia Newbold, daughter of Mr. and Mrs. Thomas Newbold.

Dunn-Herbert.—On April 22nd, in the Cathedral of St. John the Divine, Mr. Edward Delaney Dunn and Miss Gertrude Herbert, daughter of Mr. and Mrs. John W. Herbert.

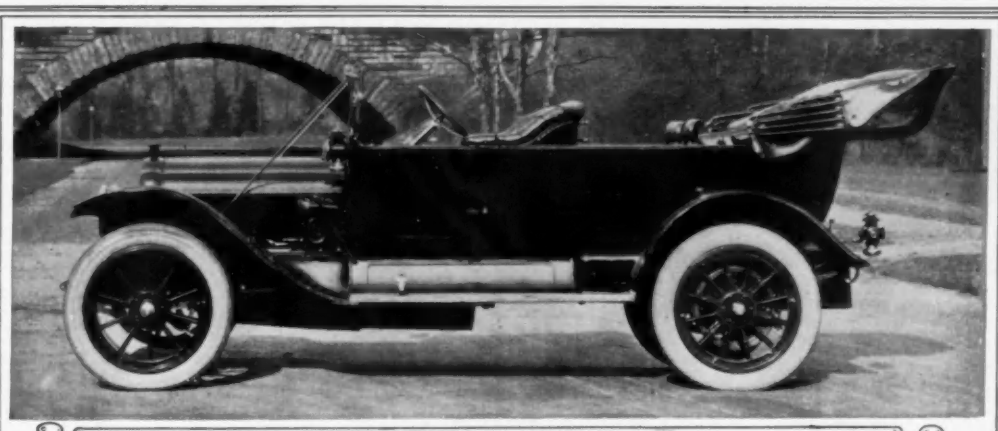
Dunn-Krackowizer.—On April 16th, in the Church of the Ascension, Lieutenant Walter Kilshaw Dunn and Miss Mary Parmlee Krackowizer, daughter of Dr. Emil W. Krackowizer.

Eaton-Hays.—On April 23rd, in St. Thomas's Church, Dr. Charles D. Eaton, of Newport, and Miss Margaret Hays, daughter of Mr. and Mrs. Frank Hays.

Flagg-Benson.—On April 15th, in Grace Church, Brooklyn Heights, Mr. Montague Flagg, son of Mr. and Mrs. Charles Noel Flagg, and Miss Thyrza Benson, daughter of Mr. and Mrs. Frank Sherman Benson.

King-Ford.—On April 12th, at the home of the bride's parents, Mr. Arklay King, son of Mr. Frederick Gore King, of Garrison-on-Hudson, and Miss Rosette S. Ford, daughter of Mr. and Mrs. H. Ward Ford.

(*Continued on page 116*)



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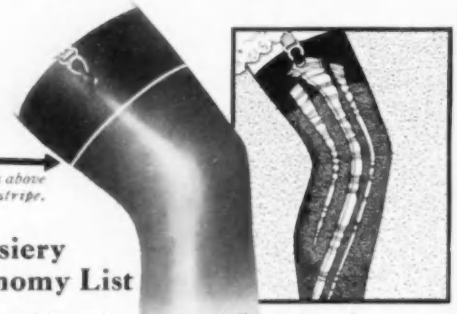

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Sizes 8½ to 10½..... $2.00
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Sizes 2½ to 6..... 3.00

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S O C I E T Y

(Continued from page 114)

Oglesby-MacGregor.—On April 16th, in Grace Protestant Episcopal Church, Mr. Joseph H. Oglesby, son of Mrs. Joseph H. Oglesby, of Philadelphia, and Miss Dorothy MacGregor, daughter of Mr. and Mrs. Austin Hall MacGregor.

Potter-Douglas.—On April 15th, at the home of the bride's parents, at Great Barrington, Mr. James Sheldon Potter, son of Mr. and Mrs. Asa P. Potter, and Miss Grace Douglas, daughter of Mr. and Mrs. Harry Douglas.

Prince-Cannon.—On April 16th, in St. Thomas's Episcopal Church, Mr. John Dyneley Prince, Jr., son of Mr. and Mrs. John Dyneley Prince, and Miss Marion De Forest Cannon, daughter of Mrs. Theodore Freylinghuysen, by a former marriage.

Renshaw-Gilbert.—On April 15th, at the home of the bride's mother, Mr. Howard Price Renshaw, son of Mr. Richard Renshaw, of Troy, N. Y., and Miss Lilla Gilbert, daughter of Mrs. H. Bramhall Gilbert.

Steinway-Davis.—On April 5th, at the Church of the Incarnation, Mr. Theodore E. Steinway and Miss Ruth Gardner Davis, daughter of Mr. and Mrs. Howland Davis.

Weekes-Coxe.—On April 17th, at the home of the bride's parents, Mr. Louis Seabury Weekes and Miss Isabel Elise Coxe, daughter of Judge and Mrs. Alfred Conkling Coxe.

BALTIMORE

Garretson-Baldwin.—On April 15th, at the home of the bride's parents, Mr. John Garretson, of Elmhurst, L. I., and Miss Dorothy Baldwin, daughter of Mr. and Mrs. Summerfield Baldwin.

Johnson-Dickey.—On April 19th, in St. David's Protestant Episcopal Church, Mr. Oscar William Johnson, of Chicago, and Miss Emilie Louise Dickey, daughter of Mr. and Mrs. Charles H. Dickey, of Roland Park, Md.

BOSTON

Bradley-Zerrahn.—On April 5th, at the Church of the Holy Spirit, Milton, Mass., Mr. Charles Barnett Bradley and Miss Constance Zerrahn, daughter of Mr. and Mrs. Franz Edward Zerrahn.

Channing-Schenck.—On April 26th, at the home of the bride's mother, Lenox, Mass., Mr. Heyden Channing, of Brookline, and Miss Aleid Schenck, daughter of Mrs. J. Frederick Schenck.

Clark-Fisher.—On April 3rd, at the home of the bride's father, Mr. Chester M. Clark, of Washington, and Miss Helen Fisher, daughter of Mr. Charles E. Fisher, of Gloucester, Mass.

Fairchild-Fitch.—On April 15th, at the home of the bride's parents, Mr. Julian Fairchild and Miss Helen Louise Fitch, daughter of Mr. and Mrs. Ezra C. Fitch.

CHICAGO

Cheney-Tenney.—On April 26th, at the home of the bride's parents, Mr. F. Goddard Cheney and Miss Elizabeth Tenney, daughter of Mr. and Mrs. Horace Kent Tenney.

Rodgers-Edwards.—On April 12th, at the home of the bride's parents, Mr. Fred Alexander Rodgers and Miss Dorothy Edwards, daughter of Mr. and Mrs. J. Augustus Edwards.

Wharton-Heath.—On April 23rd, at the home of the bride's parents, Mr. Riggs Wharton, son of Mr. and Mrs. Richard Wharton, of Appleby, England, and Miss Florence Heath, daughter of Mr. and Mrs. Arthur M. Heath.

CINCINNATI

Mitchell-Colston.—On April 19th, at the home of the bride's parents, Mr. Mark Mitchell and Miss Sally C. S. Colston, daughter of Mr. and Mrs. Edward Colston.

KANSAS CITY

Jordan-Wingate.—On April 30th, Mr. Walter B. Jordan, 2nd, of Minneapolis, and Miss Sara Wingate, daughter of Mr. and Mrs. E. B. Wingate.

MINNEAPOLIS

Longstaff-Bright.—On April 26th, Mr. Ralph Stanley Longstaff and Miss Elisabeth Haskell Bright, daughter of Mr. and Mrs. Alfred Harris Bright.

NEW ORLEANS

Burwell-De Grange.—On April 16th, in Newcomb Chapel, Mr. Robert T. Burwell and Miss Beatrice De Grange, daughter of Mr. Joseph H. De Grange.

Leverich-von Meysenbug.—On April 4th, at the home of the bride's mother, Mr. Richardson Leverich and Miss Hilda von Meysenbug, daughter of Baroness von Meysenbug.

PHILADELPHIA

Clement-White.—On April, 11th, at the home of the bride's father, Mr. Thomas Fimletter Clement and Miss Ethel R. White, daughter of Mr. Samuel S. White.

Godfrey-Rodman.—On April 23rd, in the Second Presbyterian Church, Mr. Lincoln Godfrey, Jr., and Miss Mary Yandell Rodman, daughter of Dr. and Mrs. William Louis Rodman.

Sayen-Winpenny.—On April 26th, in St. Mark's Protestant Episcopal Church, Mr. Harvey Sayen and Miss Marion Winpenny, daughter of Mrs. J. Bolton Winpenny.

PITTSBURGH

Gordin-Costin.—On April 24th, in Calvary Protestant Episcopal Church, Mr. Frank B. Gordin, of Washington, D. C., and Miss Henrietta Barclay Costin, daughter of the late Ellison Louis Costin.

WASHINGTON

Pinckard-Williams.—On April 15th, in St. John's Church, Mr. Monroe Eyre Pinckard, of San Francisco, and Miss Dorothy Williams, daughter of Mr. Gardner Williams.

Whitney-Thaw. — On April 22nd, at Plum Orchard, Fernandina, Florida, Mr. Geoffrey G. Whitney, of Boston, and Mrs. Copley-Thaw, daughter of Mrs. Thaw, of Pittsburgh.

Weddings to Come

NEW YORK

Brown-Richardson.—On May 7th, at the home of the bride's parents, Miss Caro Quartley Brown, daughter of Mr. and Mrs. Stephen H. Brown, to Mr. Franklin S. Richardson, son of Mr. Samuel W. Richardson.

Jurgensen-Montagne.—On May 12th, at the home of the bride's parents, Miss Hildegarde Jurgensen, daughter of Mr. and Mrs. John Jurgensen, to Mr. Montaigu La Montagne, son of the late Rene La Montagne.

Coudert-Riggs. — On April 30th, at the home of the bride's mother, Miss Renee Coudert, daughter of the late Frederick R. Coudert and Mrs. Coudert.

Lazo-Steinman. — On June 3rd, at the home of the bride's father, Miss Blanche Lazo, daughter of Mr. Antonio Lazo-Aaiaga, formerly Minister from Guatemala at Washington, to Mr. John F. Steinman, son of Mr. and Mrs. Andrew J. Steinman.

Pell-Rogers.—On May 7th, at the home of the bride's parents, Miss Gladys A. H. Pell, daughter of Mr. and Mrs. Howland Pell, to Mr. H. Pendleton Rogers, son of the late Mr. and Mrs. H. Pendleton Rogers.

BALTIMORE

Moncheur-Loree.—On May 5th, in the Cathedral, Baroness Alix Moncheur, daughter of Baron Ludovic Moncheur, Belgian Ambassador to Constantinople, to Mr. Robert Loree, son of Mr. and Mrs. Leonor Loree.

MINNEAPOLIS

Drew-Smith.—On May 10th, in St. Mark's Episcopal Church, Miss Katherine Van Valkenburgh Drew, daughter of Mrs. Thomas H. Drew, to Mr. Vernon Anderson Smith.

Roberts-Champine. — On May 3rd, in Plymouth Congregational Church, Miss Marjorie Eastabrook Roberts, daughter of Mr. and Mrs. Harlan P. Roberts, to Mr. Clifford C. Champine.

Van Dusen - Rogers. — On May 7th, in Westminster Presbyterian Church, Miss Mary Van Dusen, daughter of Mr. and Mrs. Frederick C. Van Dusen, to Mr. Charles Bolles Rogers, of Chicago.

Calendar of Sports

GOLF

April 24-26.—Annual Spring tournament, Country Club, Atlantic City.

April 25-26.—San Gabriel C. C., invitation tournament.

May 1-3. — Baltimore C. C., invitation tournament.

May 8-10.—Garden City G. C., invitation tournament.

HORSE SHOWS

April 21-26.—Vancouver Horse Show.

April 29-May 3.—Canadian National Horse Show, Toronto, Canada.

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A very fine white French crêpe striped with ratiné and embroidered (not printed) with small flowers in colors. Imported.

A very fine white voile with wide, heavy border in colors, topped with hand-colored conventionalized flowers to correspond. Typical of 1913 effects. Imported.

This frock shows the use of a plain, very sheer voile trimmed with ratiné—one of the combinations of very sheer and very heavy materials which will be so much seen this Summer.

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GO to the different dealers in your own town and see their selection. The 1913 designs in Bontex Wash Fabrics show what great progress has been made in the beauty of wash materials. See the delicate, exquisite colorings, the new textures and combinations of weaves. Then you will realize why wash fabrics are having the greatest season they ever have known, why women are using them for their most elaborate as well as simplest gowns.

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Slip-ons are made of rubberized cloth. The permanent wearing quality of this material depends entirely on the grade of rubber used and the process of vulcanizing. No other cloth is so susceptible to unskilled or deceptive manufacture.

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Sheer nainsook, with bands of embroidery and fine Val lace. Baby ribbon drawn through neck, back and front. $1.50 special.

$1.95

French nainsook, trimmed with Val lace and embroidered medallions. Ribbon bows at neck and sleeves. $3 value, price $1.95.

$1.95

Very sheer nainsook, with linen Cluny edging and Val insertion. Satin ribbon drawn through sleeves and throat. Extra value at $1.95.

$1.95

Fine quality French gown, elaborately embroidered down front, with real baby Irish medallions, leaf design. $1.95.

$2.50

Finest sheer nainsook, with wide baby Irish yoke, and broad satin ribbon bows round neck and at sleeves. Excellent value at $2.50.

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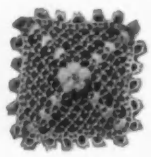
Finest sheer nainsook, Val lace trimmings, with beautiful butterfly medallions of fine net on sleeves and bust. Satin ribbon inserted on sleeves and neck. $2.75.

SPECIAL

For this number of Vogue only! Beautiful pear-shaped medallion of real Baby Irish lace. Will sell at 10c each.



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A R T

PAINTINGS by George Luks were a sensation for several weeks at the Kraushaar Gallery. People gathered to see them as they gather at the race-track or at the circus. They were a sign of life. Mr. Luks is so much a man that sometimes we forget that he is an artist. That is not so paradoxical as it may seem, for the word artist is perverted. It means a craftsman, when it should mean a man endowed with the power to speak his thoughts pictorially. With Luks at his best we forget diction, lose sight of style, and live over again the romance of life. He is one of those happy men firmly rooted to earth, in love with it, inspired by it, to whom the idea of the heavens is a bit of stage clap-trap. He is more like Rabelais than like Walt Whitman. He is more romantic than Arthur B. Davies, though he may love beauty less. It is certain that he would not, as does Davies, improve upon life. He is the antithesis of the Puritan. If nothing else in his pictures were to prove this, his color would. That is rich and full as life, just as moral and just as immoral. He might have got along with Jonson and Swift and Hogarth—never with Reynolds or Hoppner or Gainsborough. He is not an idealist. He is an optimist and a romanticist. His choice of words is not elegant, indeed he is never elegant, for elegance is more often than not an acquired faculty, and Mr. Luks is too busy living life to stop an instant in order to acquire one of the things employed to regulate it, to rid it, if you will, of impulse.

The Kraushaar exhibition, containing twenty-two examples of his work, was not a very satisfactory showing. It had many faults, most of them new to the artist, which may, perhaps, be traced to the Armory exhibition or to Arthur B. Davies. The virtues of Davies may never be the virtues of Luks. In such a picture as the "Awakening of Spring," in which we find Luks stabbing vaguely at a symbol, with an unevenly strung line of cupids on a green field, we can not help but feel that here is a deviation from the artist's accustomed simplicity. This is likewise true of his "Young Triton," "Delft Blue," and "Orange Nasturtium"—pictures that are thin and meaningless beside others of the group.

His "Sulking Boy," in white, leaning against a table spread with a white cloth, and bathed in a rich atmosphere, revealed the old Luks, as did also the "East Side Newsboy," "Beggar Woman," "Sand Artist," "Bleecker Street Kids," and "Little Madonna."

ART AND A CONSCIENCE

Portraits by A. Muller-Ury, who rarely holds an exhibition without a new portrait of the Kaiser, were recently shown at the Knoedler Gallery. Of all the fashionable portrait painters in New York Muller-Ury is the most conscientious. Of course, the conscientious man need not always be a bore, but the man who is conscientious about everything usually arouses either sympathy or disgust. He is necessarily a slave to facts. He may be a wise man, but he is a wise man deluded, for he is trying to accomplish the impossible. Mr. Muller-Ury is so anxious to comprise everything, so finicky about the reproduction of every detail, that he invariably misses the most important thing of all, the ensemble of these details, the big aspect. His pictures are labored and without spontaneity. They are painstaking reports which include so many minor facts that the big facts must be lost in the maze of diverting interests the minor ones create. One wonders, for example, in regard to the "Portrait of Miss Gardner Brown," whether the rope of pearls, the brocaded coat, or the lavender gown most interested the painter.

Other portraits in the group were of the Hon. George Rives, Mr. H. O. Havemeyer, Mr. H. J. Cole, Misses Kohler, French, Potter, Whitman, Mrs. Henschel, Master Fritz Havemeyer, Miss and Master Cutler.

In another gallery at Knoedler's a collection of portrait drawings by Fred Pegram brought up the vision of the early Englishmen. Pegram does not, however, so patiently pursue an ideal. His delicacy lies in his touch, and not especially in his vision, which, like that of the Bostonian, De Camp, is delightfully normal. It is true to the better side of facts, even when it does not give an impression of life which, when the medium is but paper and pencil, is never to be conveyed by literal translation. Among his subjects were Mesdames Seward Webb, Pinchot, B. P. Cheney, M. J. Lapsley, Payne Whitney, Frederick J. Goodridge, and the Misses Julia Robbins, Kate Willis, Maud Bush, and Joan Whitney. These portraits proved that he soon will, if he has not already, become fashionable.

MISS HEUSTIS AT A DISADVANTAGE

At the Hodgkins galleries, where objects of the eighteenth century are a constant contrast in grace, refinement, and subtlety to the less conscious people of the twentieth century who walk amid them, portraits by Louise L. Heustis were placed at a disadvantage. Miss Heustis is a pupil of Chase here and of Lazare in Paris. She has learned from them to master the medium, that is, to lend interest to the contour of her phraseology. But she has not, with, perhaps, but two exceptions, learned to know and to express herself. Her portraits of Mr. Fritz V. Holm, Mrs. Susan Dimock Hutchinson, Miss Adele Colgate, and Mrs. Sidney Breese, for example, show that she has learned to talk with paint, to string her words together in a consecutive and logical manner, but they do not carry the conviction that such knowledge should be made to convey. Her words are not all idle words, but a great number of them (mere flourishes, like the padding of the penny-a-liner) are utterly superfluous. The picture which she calls "Study" is an exception. It is the portrait of a little child curled up on a chair reading intently out of a big fairy story-book.

BREAKING THE MONOTONY

The departure of the Macbeth Gallery from the rule of "one man" exhibitions which has obtained there this winter came most acceptably. The "Selected Group of American Paintings," in which eighteen artists were represented by forty-four pictures, was one of the most interesting exhibitions held there during the season. While mediocrity was not absent from the collection, its presence was not harmful; in a way it was even beneficial, forming a sober setting for the stars of the collection. There are not many men who can hold attention unassisted, while there are many men to whom

(Continued on page 120)

J & J SLATER

Spring Models

Number One

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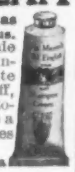

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A R T

(*Continued from page* 118)

company is an impetus. This exhibition was free from that monotony, due to the insistent pounding of one personality, that is so often the *bête noir* of a collection of one man's work.

Of the painters represented, Mr. Arthur B. Davies, the President of the Association of American Painters and Sculptors, was most prominent. The "Spring in the Valley," "Hylas and Nymphs," and "Twilight Traveling" represented him aptly. The note struck by this trio of pictures had the timbre of finality; it was full, rounded, complete. To the majority of our sincere, or perhaps we should say of our strong, men camping under the banner of realism and reproducing closely the letter of life, Mr. Davies must, perforce, make a striking contrast. He is an idealist and a symbolist. He has studied the ultra-moderns along with the ancients, and he is moved by his emotions rather than by his vision. His approach to nature is similar to that of the musician, and he is a man of great receptivity. He is a classicist and a pagan. We admire in him the ability to build an ideal of beauty without, as did the idealists of the nineteenth century, traducing nature.

Childe Hassam showed the "Quai Voltaire, April," and reproduced in it, with all its fairy beauty, the atmosphere of the season of hope and promise; Robert Henri exhibited a Spanish girl with lustrous black eyes; Willard L. Metcalf, a "New England Village," and Richard E. Miller, six canvases, one or two of which verged upon the pretty which we have come to call the insipid. There were five pictures by Chauncey F. Ryder, rich in color and broadly treated; four by William Sartain, one by Daniel Garber, and three by Charles H. Davis, landscapes over which the sky, blue and deep and serene, was the background for racing white clouds.

NEW YORK AS A CUBIST SEES IT

Impressions of New York by Picabia, the Cubist, decorated the Little Gallery of the Photo-Secession for several weeks with forms that, to the majority of those who viewed them, hid their identity as successfully as did the "Man in the Iron Mask." It may be that Monsieur Picabia expresses, in these geometrical canvases, many new ideas, and it may likewise be that these many new ideas are, eventually, to revolutionize the trend of modern art. We confess to absolute ignorance on the subject, and to a little doubt. If he has found nothing to say that is new, he has certainly found a new language. It seems to the present critic that the whole new movement is a matter of language. We may learn to know that language, or it may remain an enigma. At the present time it is decidedly an enigma. The Cubists claim, as though out of the kindness of their hearts they were gratuitously giving the world a new and a precious theory, that "Art begins where representation ceases." There can be, and there probably is, no doubt of the soundness of this theory. The Cubist interpretation of the old theory, however, raises the question of whether art begins at the exact point where representation ceases or whether it is built upon that solid basis of truth which artists, with the rest of the world, have found essential for so many centuries. Picabia, with his pictures at No. 291 Fifth Avenue, has, in that they are without representation, made art begin right away. He has cut the most obvious strings that connected his expression with the earth, and so made of it a fairy balloon not even amenable to the law of gravitation. And certainly such a balloon is of no use to those people who are never entirely at home unless their two feet are firmly planted upon the earth, and it is dangerous to the adventurers aboard it.

THE LYDIG AND THE EVANS SALE

The sale of the collection of Mrs. Philip Lydig at the American Art Galleries on the afternoon, and at the Plaza on the evening, of April 4th proved a magnet for society. The Lydig home at No. 38 East Fifty-second Street was one of the last creations of the late Stanford White. It was filled, as most of the Stanford White houses have been filled, with objects of the Gothic and Renaissance periods. It was a sumptuous house, but it was not a museum. While numberless people of note in social, literary, and art circles were present at the sale—among them Mesdames William B. Douglas, James Speyer, George T. Bliss, Horace Harding, Messrs. Arthur B. Davies, Mortimer L. Schiff, T. B. Clark, Wilhelm Valentiner, George Blumenthal, Potter Palmer, Jr., and Alexander Morton, Mr. and Mrs. V. Everit Macy, and Miss Helen Sears—it is noticeable that the names of dealers appear largely in the list of buyers. The total realized on the collection was $362,555.

A Flemish tapestry woven in Brussels about 1510 and entitled *"Noli Me Tangere,"* brought the banner price of the sale. That was $41,000, given by the firm of Duveen Brothers. A Burgundian tapestry from the atelier of Jean Grenier, sold for $10,000; a Flemish and another Burgundian tapestry, for $15,500 each, to Jacques Seligmann and P. W. French, respectively. The top figure secured for the painting was $11,300, given by F. Steinmeyer, another dealer, for the "Venus" by Botticelli. An agent gave $10,500 for the "Virgin and Child with SS. Bernardino and Catherine of Sienna," by Matteo di Giovanni. The "Portrait of a Noblewoman," called the "Girl in Red," by Coello, which was a feature in the Lydig dining-room, went to Theron Blakeslee for $10,300. A cassone of the sixteenth century cost P. W. French & Co. $10,700. Enrico Caruso was one of the few private collectors to carry off one of the prizes of the collection, a stucco relief by an Italian of the fifteenth century, for which he spent $900.

Few sales have held more interest than that of the collection of W. T. Evans, of Montclair. This took place at the Plaza on the evenings of March 31st and the two succeeding days. The total realized on this collection was $209,135, a rather disappointing sum. But one record price for an American painting was made at the sale—$13,900, which was given by ex-Senator W. A. Clark for Blakelock's "Moonlight."

A few of the most important prices, with the names of pictures, artists, and buyers, are here given:

"With Sloping Mast and Dipping Prow," A. P. Ryder, G. S. Palmer	$3,050
"On the Seine," H. D. Martin, F. S. Smithers	4,100
"Hillside Farm," J. F. Murphy, C. L. Baldwin	4,000
"Wet Afternoon," A. H. Wyant, G. H. Ainslie	3,950
"An Adirondack Vista," A. H. Wyant, G. S. Palmer	3,050
"Morning," J. F. Murphy, Arthur Lehman	3,550
"Meadow Brook," H. D. Martin, William Macbeth	3,200
"Daybreak," D. W. Tryon, R. I. School of Design	3,000
"Morning at Neversink," A. H. Wyant, Ex-Senator Clark	10,100
"Sunshine and Clouds," George Inness, agent	6,400
"Mussel Gatherers," H. D. Martin, Knoedler & Co.	9,000
"Twenty Mural Decorations," Will H. Low, Capt. J. R. DeLamar	5,800

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—scratchless
—noiseless
—marless

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M U S I C

MUCH interest has already been evidenced in the announcement of Mme. Alda's Pacific Coast tour in the autumn. The prima donna will open in Chicago on October 12th; she will be assisted by Frank La Forge, a distinguished pianist, and Casini, the Russian 'cellist, both of whom accompanied Mme. Sembrich this season.

The Philharmonic Society has announced twelve Thursday evening, sixteen Friday afternoon, and twelve Sunday afternoon concerts to be given at Carnegie Hall during the season 1913-1914. The list of soloists who will assist includes Mme. Teresa Carreno, Miss Julia Culp, Mme. Margaret Matzenauer, M's Alice Nielsen, Mr. Mischa Elman, Mr. Carl Flesch, Mr. Max Pauer.

DÉBUTS AND FAREWELLS

Miss Ruby Helder of London, the only woman tenor in the world, whose wonderful voice has but three less notes than Caruso's own, crossed the Atlantic to give a single concert for Mrs. August Belmont on the 8th of April. Miss Helder was accompanied on her trip by her instructor, Sir Joseph Stantley. She is the first singer to have visited the United States for but one performance.

At Mr. Toscanini's début as a symphony conductor at the Metropolitan Opera House on Sunday evening, April 13th, he chose to conduct Beethoven's Ninth (Choral) Symphony, preceded by "A Faust Overture" by Wagner and "Till Eulenspiegel's Merry Pranks," by Richard Strauss. Aside from a chorus of two hundred voices, Mr. Toscanini was assisted by Miss Frieda Hempel, Mrs. Louise Homer, Mr. Carl Jorn, and Mr. Putnam Griswold. The concert was repeated on Friday afternoon, April 18th.

Ysaye, the celebrated Belgian violinist, assisted by Camille Decreus, accompanist, gave his farewell recital at Carnegie Hall on Sunday afternoon April 13th. The programme follows:

1. *Sonata* ..... *Faure*
2. *Concerto in B Minor*.....*Saint-Saëns*
3. *Chaconne (violin alone)*.....*Bach*
4. (*a*) *Parsifal Paraphrase*, *Wagner-Wilhelmj*
   (*b*) *Romance in G Major*..*Beethoven*
   (*c*) *Caprice Viennois*.....*Kreisler*
   (*d*) *Caprice d'après l'étude en forme de valse de Saint-Saëns* .....*Ysaye*

Mme. Pekscheu gave her first and only public recital this season on April 19th in the grand ballroom of the Hotel Plaza, under the patronage of His Excellency M. George Bakhméteff, Ambassador of Russia, and a number of New York society women. It is no wonder she delighted her audience, for Mme. Pekscheu has played before, and been decorated by, nearly every crowned head in Europe, and is a pianist of remarkable technique and power. She has been a favored pupil of Anton Rubenstein for more than three years.

On April 5th Fannie Bloomfield-Zeisler gave a farewell piano recital at Aeolian Hall. The programme follows:

Études Symphoniques, Op. 13 (*by request*) .....*Robert Schumann*
Balade, Op. 38.....
Mazurka, Op. 7, *No.* 1
Étude, Op. 25, *No.* 7
Étude, Op. 10, *No.* 5
Valse, Op. 42.....
} *Frederic Chopin*
Prelude in D Minor, No. 24, *Th. Otterstroem*
Prelude in C Sharp Minor, No. 10, *Th. Otterstroem*
Fugue in C Sharp Minor, No. 10, *Th. Otterstroem*
Romance, No. 9 *from Op.* 24, *Jean Sibelius*
No. 6 *from "Piano Pieces," Op.* 25, *Christian Singing*
Gavotte, Op. 144 (*après Op.* 126, *No.* 3).....*Cécile Chaminade*
Mephisto Waltz (*Der Tanz in der Dorfschenke 2te Episode aus Lenau's Faust*). (*By request.*) *Franz Liszt*

THE SCHOLA CANTORUM

On Thursday evening, April 17th, the Schola Cantorum of New York (the MacDowell Chorus) and the Madrigal Singers, conducted by Kurt Schindler, gave the following programme:

Richard Strauss—Sunset ("*Der Abend*")
For sixteen-part chorus
(*First time in America*)
Debussy—Three Part Songs
Percy Grainger—Irish and English Folk-tune-settings
(*First time in America*)
Verdi—Two Sacred Pieces
Granville Bantock—Atalanta in Calydon
Choral Ode for Twenty Parts
(*First time in America*)
Two Anthems of the Russian Church
(*Their first presentation in the English Language*)

AT HOTELS AND RESTAURANTS

At the hotels and restaurants of New York one hears very light music. The ragtime so popular at the best restaurants certainly has the charm of a lilting rhythm. Vecsey, the music conductor at the Ritz-Carlton, and Gaitz Hocky at the Plaza say that their audiences take most delight in such tunes as:

Waiting for the Robert E. Lee, by L. Muir
Row, Row, Row, by J. Monaco
That's How I Need You, by A. Piantudosi
Beautiful Girl, by R. Hubbell
Till the Sands of the Desert Grow Cold, by E. Ball
Some Boy, by D. Stamper
Good-Night, Nurse, by Carrol and Fields
On the Mississippi, by Carrol and Fields
Parisienne, by A. von Tilzer
Take Me to That Swanee Shore, by Gilbert and Muir
When I Get You Alone To-night, by Fish
Selections from Oh, Oh, Delphine, by I. Cyrill
Hitchy Koo, by Muir
Oh, Shush, by Muir
In the Shadows, by H. Finck
That Mellow Melody, by Irwin
Un Peu d'Amour, by Gaitz-Fisher
Selections from The Lady of the Slipper, by Victor Herbert
Selections from The Sunshine Girl, by Paul Rubens
Selections from The Firefly, by Friml

The body of the programmes given by these conductors is, of course, of a much higher quality, but they do not scorn the essentially American ragtime.

Nahan Franko of the Hotel McAlpin, on the other hand, so thoroughly dislikes this type of music that he plays it only under protest, and arranges his programmes from the classics in music, and the old and the new in grand opera, with a judicious sprinkling of what is charming in the latest musical comedies and dance music.

This is one of his representative programmes played at the tea-hour:

1. *Funeral March of a Marionette*, *Gounod*
2. *Russian Romance*.....*Friml*
   Japonaise Rêverie.....*Bartlett*
3. *Fantasie from Les Contes d'Hoffman* .....*Offenbach*
4. *Ave Maria* (*with organ*)....*Schubert*
5. *Waltz, Joyous Vienna*.....*Komzak*
6. *Quartet from Rigoletto*.....*Verdi*
7. *Hejre Kati, Scène de la Czardas*, *Hubay*
8. *Pan-Americana* .....*Herbert*

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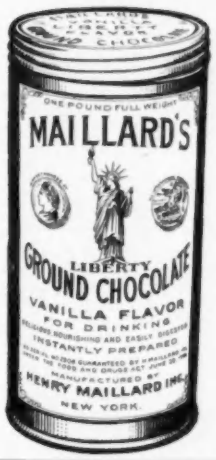

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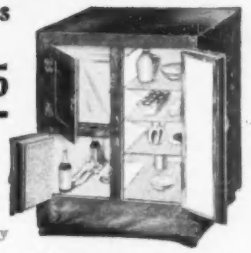

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IS MARRIAGE A ROMANCE OR AN ALLIANCE?

(*Continued from page 31*)

impossible such sales as they disapproved of. The rights of the husband over the real estate of the wife, and those of the wife over the real estate of the husband were founded on the sound principle that the property of each should serve the needs of the family rather than of either individual. However, the theory was often abused in practice, usually to the disadvantage of the wife.

Under the common law the rights of the husband over the wife's estate gave that estate the aspect of the dot, as it is known to continental law and custom, and the man who expected to better himself financially by marriage was not ordinarily called hard names by our Colonial ancestors. George Washington himself seems to have had an eye to such matters, for Mary Philippse (whom he is thought to have eyed with approval, though he declined his friend Beverly Robinson's advice to hasten back to New York and snatch her from the arms of a British officer) had a handsome estate, and the widow Custis, whom he eventually married, brought him what was in that time considered great riches.

THE PRIMITIVE AMERICAN DOT

The simpler people of Colonial times observed the dot on a smaller scale. Every girl of thrifty parents prepared for marriage by spinning, knitting, and sewing, so as to accumulate household stuff against the day when the new home should be set up. What she thus produced with her own hands and what was made or bought for her by parents or friends, became her own, and was dedicated to the needs of the new family. The bride's trousseau of that day, as of this, may really be regarded as equivalent to a dot. In earlier days it was often the only property that a woman took with her to her new home. The wedding gifts of simpler times were, in a way, a dowry, and they were given with a view to usefulness rather than ornamentation. There was a pleasant tradition that the daughters, and particularly the elder daughter, should inherit at marriage part of the family silver and furniture—often that part which the mother had brought to the home by a like inheritance.

In a sense, wedding gifts are really in the nature of a dot, as they are all given to the bride. The groom's friends give nothing to him, and articles of tableware are marked with the bride's maiden initials in recognition of their dotal quality. In social circles where the custom of exhibiting the wedding gifts still prevails the paternal check for a substantial sum not infrequently appears along with the others.

A PRINCESS IN DISTRESS

Wedding gifts, however, in the more formal society of the day prove a poor substitute for the dot when the young couple are unprovided with lands and beeves, stocks and bonds. The bride and groom of the fashionable world now go to housekeeping in their more or less eligibly situated apartment, or in their country house, with so rich a freight of silver, rare china, costly pictures, bric-à-brac, and antique furniture that they hardly dare stir abroad at night lest thieves break in and steal. If all goes well, if the husband retains his health and his financial status, the young couple may get along well enough without financial aid, but if misfortune comes, the young wife with none or a sadly reduced marital income to draw upon becomes practically an object of private charity. Her silver would fittingly garnish the table of a princess, her linen is as fine as that of royalty, but she lacks the wherewithal to provide for the actual family needs. She is choked with luxuries which she dare not sell.

THE ROMANTIC AMERICAN

As a matter of fact, Americans, who are reputed to be the most practical people on earth, are inclined to insist that marriage be purely an affair of sentiment. Love in a cottage is a beautiful ideal, and bread and cheese and kisses may be sufficient pabulum for such a household, but the cottage roof must be kept sound, and the lack of bread and cheese can not be supplied by merely multiplying kisses. Love, indeed, is apt to take flight through a leaky roof, and kisses are cloying without the homely accompaniment of the nutritious bread and cheese.

Unfortunate are they who never have the vision of marital romance, but foolish are they who refuse to recognize that life must be based on practicalities. The dot on the continent, and perhaps more especially in France, attempts to place marriage upon a practical basis. Romance has little share in the actual arranging of marriages among the comfortable classes of France; the dot in some form is essential, except among the simplest and poorest of urban French folk, and it is as rigorously insisted upon among the better class of peasants as in aristocratic circles. Sometimes, to be sure, it is a sordid enough affair, and yet the French have something to teach us in this matter. We need not adopt the French method of the parentally arranged marriage, but we may wisely make a modified use of the French custom in regard to the dot. According to the French view of the matter, the wife's contribution to the family wealth is a fund which belongs less either to her or to her husband than to the household as an entity. Marriage is viewed as a partnership, financial as well as sentimental.

THE DESPISED FORTUNE-HUNTER

The best thing that American society has drawn from our modern tendency to view marriage as purely sentimental is the general contempt for the fortune-hunter. Almost everywhere on earth, except in America, fortune-hunting is not only respectable but necessary. The subaltern in a continental army may not marry unless he has a private fortune or unless his bride brings with her a specified sum as a dot. This regulation reduces fortune-hunting to a science. No such regulation prevails in the military service of the United States, partly because officers in its service are comparatively well paid. It is true, however, that officers of the American army and navy, college professors, and other men in educational and salaried positions which are held in social esteem, frequently marry money. In such circles the obligation of the dot is pretty well recognized by the bride's parents. The day has gone by when the wealthy father can close his pocketbook when his daughter is about to be married, and bid the young man accept her for better or worse, but without any portion of her weight in paternal gold.

In America men wait long for the professional and business success which justifies marriage according to modern standards. The old custom of setting a young couple up in housekeeping is no longer generally practiced, and a formal dot has not yet come to take its place. Why does not the practical American trade a portion of his sentiment for so admirable a custom?

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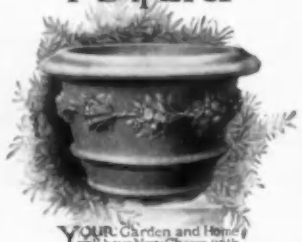

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MORNING COQUETRIES

TO the hours of dishabille the Frenchwoman gives much thought, and as a consequence it is in Paris that the loveliest *sauts-de-lit*, matinées with matching skirts, *robes intimes*, and negligees may be found.

The model of the topmost sketch belongs to the class of matinée with matching skirt, and in design is typical of the *Art Nouveau*. It is made of primrose-yellow chiffon with a lining of flesh-colored chiffon, a combination which produces an indescribably soft, iridescent shade. The jacket is cut in plain kimono fashion and extends midway to the knee, where it is eased, with just the suspicion of a puff into a band of cream Malines lace. A skirt of the chiffon is hung from a deep yoke of cream net, which extends to the bottom of the jacket; there it is gathered into a band of the lace, and at the foot into a plaited ruching of the two chiffons, caught through the middle with a vein of tiny, yellow satin roses. Similar ruchings outline the pointed neck of the jacket, and trim the short sleeves. The jacket closes in the front with buttons covered with yellow satin. With this negligee is worn a mob cap made of the yellow chiffon lined with the flesh color, and trimmed with a plaited ruffling of the two and a wreath of the satin roses. The cost of the set of three pieces is 150 francs. The matinée may be bought separately for 79 francs.

THE "ROBE INTIME"

At the bottom of the page is sketched a charming model that illustrates several of the salient features of the present-day *robe intime*, such as the use of the chiffon in two contrasting pastel shades, the continuance of the mandarin coat as an outer mantle, and the irresponsible disregard for fastenings. The elongated mandarin coat of this particular model is made of pale blue chiffon, lined with a flesh-colored chiffon, and outlined with four plaited ruffles of the two, arranged in rows of alternating colors; the upper row is headed by a narrow band of old-gold passementerie. This is worn over a loose sheath slip of blue peau de soie, belted in at an Empire waist-line by a plaited girdle of blue satin ribbon. The opening of the short waist is concealed by a twist of the ribbon, and is finished at the neck and at the belt by small, flat rosettes. Price, 125 francs.

Matching cap, coat, and skirt make a charming dishabille

The favorite Dutch cap model, glorified with real lace and silk rococo roses

Suitable to wear with a matinée is a blue taffeta petticoat made with a deep, tight-fitting yoke reaching almost to the knees. To this is attached a puffed ruffle of blue chiffon, which is caught to an underlining of gored chiffon by tiny, pink satin roses. This is trimmed with inserted bands of lace, applied with a heavy chain-stitch in blue silk. The bottom of the skirt is outlined by a plaiting of lace. Price, 225 francs.

The elongated mandarin coat, be-frilled and be-ribboned to boudoir fancy

MATCHING ROBE AND SLIPPERS

There are many simple forms of *saut-de-lit*, and one of the simplest of these which is adopted by Madame Zimmermann, is made of two perfectly straight pieces of silk, seamed under the kimono sleeves. A long slit is cut in the middle for an opening, and is turned back into revers on each side, while the neck is rounded in the back and finished with a small, rolling collar. This is slipped on over the head like a nightgown, and is fastened with little silk cords in the color of the silk from which it is made. Though this design may be made to order in any color or material desired, Madame Zimmermann's attractive model is in white charmeuse, bordered, with deep-toned pink, *Art Nouveau* roses. With this are sold slippers modeled after a child's *bottine*. They have soft, wool-lined soles, are always made in silk to match the robe, tie at the top with a big row of ribbon, and are trimmed with a narrow Valenciennes edging. They are wonderfully comfortable, are easy to slip on, and warm to wear.

THE VARIETY OF BOUDOIR BONNETS

To wear with these various styles of dishabille are boudoir caps. They are to be had in all materials and in many different shapes—the round, full, mob cap trimmed with plaitings of ribbon or net, the elaborate bonnet form of chiffon and lace, and the dainty lingerie models, usually in the Dutch cap form, such as is shown in the middle drawing. This is made of sheer hand-woven batiste. The fitted front piece, which extends in long tabs over the neck, is hand-embroidered through the middle with a delicate rose vine, and edged with real Valenciennes lace. The full portion, composed entirely of alternating rows of Valenciennes lace insertion and bands of hand-embroidery, is attached to this front piece, and the line of joining is covered by the tiniest of silk rococo roses in blue and pink. Price, 42 francs.

PERFUMING THE FURBELOWS

These morning coquetries once in her possession, the Parisienne will perfume them with her *"mélange à moi,"* which delicately scents her lingerie, gloves, handkerchiefs, and other furbelows. As a rule, the odor of the violet or the rose is more agreeable than the more artificial essences which occasionally become the rage, and among the most delightful of the former extracts are those manufactured by d'Orsay. One essence of every flower that grows is offered by this firm, but the rose is their specialty. A few drops of this delicious perfume placed in a *brule parfum*, and it is as though the entire room were filled with fragrant American beauty roses.

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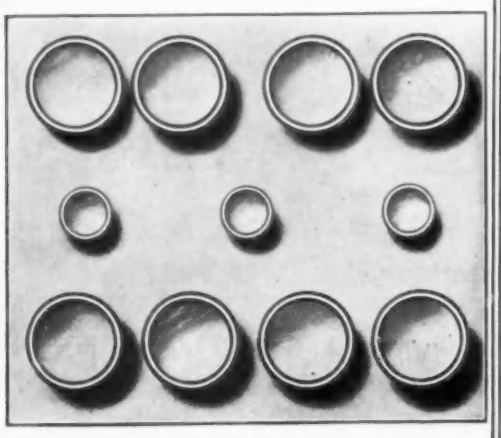

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In France marriage is looked upon as one of the inevitable events of life, such as taxes or death. It is in no way a question of chance, and is systematically engineered, and financially backed by the families of the two contracting parties.

When the time arrives for a young girl to marry, the parents begin to cast about among the sons of their class and acquaintance for a suitable husband. After due deliberation on their part, as well as on that of their kindly interested friends, some young man of matrimonial qualifications is decided upon. He is accosted by a mutual friend and is made aware that his attentions in a certain direction would be acceptable.

If, as often happens, he does not chance to be acquainted with the young woman in question, a full account of her life, character, bank account, dot, future expectations, and family health, is given to him by this very useful third party. Then, most cautiously, he arranges to inspect his possible fate without her knowledge and from a safe distance. If she strikes his fancy upon this view from afar, he allows himself to be suggested to her family as a possible suitor, or *"bon parti,"* for the daughter.

At this stage of the procedure, definite information is given to the young woman's family regarding the young man's circumstances—his future prospects, political opinions, and religion. It is easy to see that the important step is not being taken hastily or ill-advisedly—that is, not from the standpoint of the parents.

If the mutual examination of family skeletons and exchequers proves not unsatisfactory to the parents, a meeting is arranged between the two persons concerned. This first meeting is usually contrived to take place at a reception, picture exhibit, theatre, or concert, and as the girl is supposedly in ignorance of its true import, care is taken to make it seem as casual as possible. After this a family conclave is called, to which the girl is admitted. She is asked to express her feelings in regard to the man, and if she admits that he is not disagreeable to her, subsequent interviews are arranged and encouraged.

PROPINQUITY, THEN PROPOSAL

More and more liberty is then given to the couple in order that they may become acquainted, and if at the end of a certain time the course of true love seems to be running smoothly, the young man is authorized to make his proposal; not, however, until after the respective family lawyers have thoroughly investigated the situation in order that no ground for dissention may later arise. This done, the father, or the mother of the young man if the father is dead, calls formally on the family of the young woman to ask for the hand of mademoiselle for her son. This request is then passed on by the father to his daughter, who—though just why, after all this frankness, one can not quite understand—asks for time to reflect upon the matter. She asks for several days or weeks, according to her state of mind, her love of coquetry, and his degree of attractiveness for her. After due reflection she, as a rule, consents, and the young man calls, preparing his way this time by sending a large basket of flowers, always white. The flowers are renewed again and again throughout the engagement, which is of from three to six months' duration.

The engagement ring is next presented. It varies according to taste and fashion. Although the solitaire is often used there is no set rule, and it is not, as with us, considered the typical engagement ring. It is during the time of the engagement that the real courting takes place. The man goes as often as possible to his fiancée's home, and dines there several times a week during the first few weeks, and every night during the latter part of the time.

THE "CORBEILLE"

The month before the wedding is the bride's busy time, for then comes the buying of the trousseau, the choosing of the future home, and the selecting of furniture. These matters, like most other things, are largely arranged for the young couple by their elders, although the fiancés are supposedly allowed free hand in the selection of the house furnishings among which they are to live.

As in America, the trousseau includes lingerie, house linen, and gowns. An odd thing about it, however, is that it is in exact proportion to the yearly income from the dot. The *"corbeille,"* or groom's present to the bride, must also represent an amount equivalent to the yearly income from the bride's dowry. There are, of course, exceptions to this rule. If the man is much richer than the girl, which occasionally happens through some inadvertence, he will give her a much richer present, while if the amount he can expend is much less than the girl's income, her parents must bring the "presents" up to the required amount.

This fact once known, the reading of the list of "gifts" contained in the *corbeille* becomes a matter of infinite interest to the curious public. At one of the recent weddings of importance—that of Mlle. de Rostang—the *corbeille* included a pearl collar, a diamond and emerald ring, a diamond tiara, three sets of furs, a fur mantle, a watch and chain of pearls and diamonds, and much old lace. As a rule the *corbeille* is composed largely of lace, furs, and jewels.

Since the sum to be expended is fixed, the girl often makes her own choice, stating just what she wishes—sometimes jewels in preference to lace, sometimes lace in preference to furs; so that she does not overstep the allotted amount, it matters not.

THE CEREMONY IN THE "MAIRIE"

Several days before the wedding, the marriage contract is signed. This is the occasion for an elaborate dinner or afternoon or evening reception. On this occasion the *corbeille* and the wedding presents are on view, as at our own wedding receptions.

The special form of the contract, for there are many, is decided upon by the parents and their respective lawyers before this time, and in it all is foreseen. Arrangements are made for the present and the future—for death, birth, and even re-marriage.

The civil marriage takes place a day or two before the religious ceremony in the *mairie* of the district in which the bride lives. Socially this is an unimportant affair. It is attended only by the parents of the couple and four witnesses, but it entails an endless amount of red tape and legal formality. The bride on this occasion wears a tailored suit, the groom a cutaway.

"ROOM FOR THE CORTÈGE"

High noon is the generally accepted hour for the church wedding. For

(*Continued on page* 130)

Olive Fremstad

cannot think of
doing without

CrémeNerol

Mme Fremstad's letter:

CRÉME NEROL is the best cream I have ever used and I cannot think of doing without it for stage and private use.

¶ **CRÉME NEROL softens, whitens, purifies** and **beautifies** the most sallow, rough or impaired complexion and prevents premature wrinkles. It is prepared under the **personal** supervision of a face specialist who for years has made a close study of the skin and its needs.

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Geraldine Farrar
Mme. Tetrazzini
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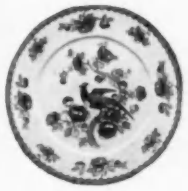

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Send for Illustrated Leaflet showing newest and most effective decorations.

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CORSETS for reducing, riding, and all athletic purposes. Also surgical corsets for spine and stomach disorders. Our reducing corsets are of rubber and tricot, like illustration.

Special this month—bridal outfits, including corsets, negligees and fine lingerie.

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on and about the nose cause blemishes. PORINE reduces coarse pores, refining the skin. Tube, $1.

Order by Mail—Write for New and Complete Beauty Book.

Treatments and Consultation daily or evenings by appointment.

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FRENCH COSTUME showing a clever combination of a blue skirt of fine Venetian serge with an overskirt and jacket of blue and green plaid taffeta in dull colors. The shawl collar has an overlay of white chiffon with a picot edge. A costume of this kind would be both useful and smart for luncheon or a day in town during the summer.

If you are not in New York, we will make you a perfectly fitting reproduction from a fitted lining. Write for details.

Pamilla Cotton

A Smart Tub Frock Made from Pamilla Cotton by a Vogue Pattern

This frock, photographed on a living model, was made by a New York dressmaker from Pamilla Cotton, Style 3007-C. Ivory removable buttons permit of easy washing. You can make it yourself, at a cost of not over $5.00 for materials, or your seamstress would probably make it, including materials, at a total cost of not over about $12.00. Five yards of Pamilla Cotton are required. A Vogue or any other good pattern, will cost not more than $1.50.

The wonderful possibilities of Pamilla Cotton are only hinted at in this picture, which gives no idea of the cool black and white color scheme, or of the delightfully soft feel and finish of the material. Pamilla Cotton is very like the new imported French cambrics, but it comes in full 36-inch width, and in fifty-one different shades and designs.

Specify "Pamilla Cotton" to your dealer—he knows about it and can get it for you promptly. If there is no good dealer nearby at this moment, we will gladly send samples. Write to

PACIFIC MILLS

Lawrence, Mass.

Largest Manufacturers of Cotton Dress Fabrics in the World

MADEMOISELLE'S "BON PARTI"

(*Continued from page* 128)

the ceremony the bride is attired in white and wears a lace veil, which has latterly been used to the exclusion of the once popular tulle veil. The veil is arranged in cap form, and rarely, one may almost say never, covers the face. Instead of a bouquet, the French bride carries a book of prayer bound in white—the gift of the groom. The groom, though the hour be mid-day, is arrayed in evening dress, with white vest, white tie, and white gloves.

The church is more or less profusely decorated with flowers, and the high altar is ablaze with candles, but aside from this, the ceremony is quite lacking in the form and solemnity of our large weddings. Once matters have progressed as far as the church door—secured by the seal of lawyer and mayor—order and system cease, and all authority is invested in the white-gloved hands of the gorgeously costumed *suisses*. It is they who stand at the door to receive the bride, tapping on the floor with their tall, brass-headed staves and crying: "Room for the cortège; all who are not of the family, stand back."

It must be stated that those who run may see, as the doors of the church stand open all day long. As a general thing, the body of the church is crowded with absolute strangers, while many of the invited guests are forced to take places in the side aisles.

BEFORE THE PRIEST

The ushers are in evening dress, and the *demoiselles d'honneurs* are garbed according to the promptings of their own taste. There is no similarity of gowning among them. At a recent smart wedding the gowns of the four bridesmaids were in the strikingly different colors of cerise, madonna blue, white, and shell pink. As the chief office of these fair maids is to collect an offering for the poor, each is provided with a small silken bag, trimmed with lace and adorned with natural flowers, which replaces the regulation bouquet to which we are accustomed. After the ceremony, each bridesmaid, on the arm of an usher, takes up a collection, starting first with the bride and groom and then passing through the entire congregation.

The wedding procession or cortège is composed of a heterogeneous assemblage of relatives, near and distant. They arrive ten or fifteen minutes before the bride, and stand in the back of the church, holding an informal reception. Upon the arrival of the bride the first notes of the wedding march are struck and the cortège forms—first the bride on her father's arm, and next the groom with his mother, while the remaining father and mother escort each other. Following them come the ushers—four in number—and after the ushers, the relatives. The cortège proceeds up the aisle to the choir, where large armchairs are placed for the bride and groom directly before the high altar, and others for the relatives slightly behind them at each side. Arrived in front of the altar, the bride and groom first kneel, then seat themselves, while the priest delivers the sermon. After the service and "*la quête*" (collection), during which most exquisite music is often played by a stringed orchestra, the bridal party enters the sacristy to sign the registry, and to receive the congratulations of friends. This is but the affair of a few moments, and then the cortège re-forms, the bride and groom leading, and re-enters the church, where they march down the aisle, preceded by the two *suisses*.

A luncheon or banquet is given at the bride's house. The married pair remain with the bride's family until the evening, when they start on the honeymoon.

Hooks and Eyes —and a Man

A new hook and eye has been invented—and by a man—a married man.

Like many another married man, he was the family "hook-worm." He saw how ordinary hooks gouged, tore and wore out waistbands and snagged sheer as well as heavy dress-goods. He experienced all the other annoyances of "fishhook" hooks.

Then he invented

Doric Hooks and Eyes

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The Kind That's Flat

No chance to gouge and tear. Hooks easily. Holds tight. Out of sight. Hook is sewed in four posts instead of three, like ordinary hooks. No mashing out of shape.

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REGULAR SHAPE

"I make sure that I am getting the right shape dress shield, for my figure and my purpose, by looking at

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"It shows just the Kleinert's Shield I need for each garment.

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The Return to Health

is fraught with grave danger of relapse—particularly from over-eating of ordinary foods. What is needed at this critical period is something that will supply abundance of nourishment without overtaxing the weakened digestive function.

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The "Best" Tonic

is recommended by leading physicians as the ideal food-tonic for convalescents. Highly nutritive, pleasantly flavored, easy to digest and quickly assimilated—it supplies the very elements needed to insure a speedy return to normal health and strength.

Order a Dozen from Your Druggist

Insist Upon It Being "Pabst"

FREE booklet, "Health Darts," tells all uses and benefits of Pabst Extract. Write for it.

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"Good Dressing" for May

Is now ready for distribution. It contains "A word about the new wash materials," "The kind of Clothes New York women are wearing," and "The Spring-time dress that trims itself." In addition are departments devoted to millinery, the hair, "How to dress for any occasion," a color chart and a talk on buying a corset that no woman can afford to miss. If you cannot get "Good Dressing" in your town, send 25 cents and this coupon to pay for one year's subscription sent direct to you. One copy free.

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HERE are draperies and upholsteries to suit each room in your home. The fabrics are full of artistic quality, yet surprisingly inexpensive.

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Ask your dealer for our book, "Draping the Home," showing a variety of practical interiors in color; or write us for it.

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Insist on seeing this tag.

These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.

SEEN *on the* STAGE

(*Continued from page 63*)

of the common weal. This principle is inadmissible in theory, but it is so humanly appealing in its application to individual cases that it exerts an insidious influence over even the most honest minds. Everybody admits that a man who robs the state directly to enrich himself is a criminal, but it is hard to make everyone believe that a man who robs the state indirectly in order to advance his friends is guilty of a gross delinquency.

It is the strength of Boss Whalen, in Mr. Poole's play, that he conducts his operations on this principle. He works for his friends and through his friends, and any deal that he engineers involves the cooperation of many men, each of whom is made to feel that he is doing his part for the sake of someone else. Hence, if the deal is detected, and one man is arrested, he will be impelled, by friendship, to take his punishment without betraying any of his fellow culprits.

Whalen is opposed by a district-attorney, named John McCloud, who is determined to disrupt this system. McCloud convicts a certain alderman of bribery and sends him to jail, only to discover subsequently that it was his own son-in-law, Hal Clarke, who had passed the money to the culprit. Clarke had been betrayed into doing this by his friendship for the alderman. Whalen now hopes to quash any further investigation by the force of the natural friendship between the district-attorney and the husband of the daughter he adores. But McCloud is too clever for him, and conducts the case in such a way as to exonerate Clarke of criminal intention and to prove the guilt of the people higher up. Boss Whalen, as he blandly prepares to pay a protracted visit to his old home in Ireland, is no less amiable in defeat than he has always been in victory.

Mr. Poole has invented an interesting story and has constructed it with admirable adjustment to the stage. But the main merits of his play are the reality of its characterization and the sincerity of its dialogue. Sometimes, in his eagerness to give expression to his ideas, he allows his characters to talk at undue length about topics which do not seem pertinent to the situation in hand, but this is a fault to be condoned in a case where the things said are, in themselves, so well worth hearing.

The boss is played by Mr. George Fawcett, the actor in America best able to depict this type of character; and Mr. Frederick Burton lends a Lincolnian earnestness to the figure of the district-attorney. The whole play is admirably acted. In these desultory days of the decaying season the production seems especially worth while.

"WHAT HAPPENED TO MARY"

SO many things happen to Mary in the play which Mr. Owen Davis has fashioned from a series of stories that has been running in a woman's magazine that it would be impossible to enumerate them all in the course of a summary review; but throughout the devious experience of the heroine one feels at all times a comfortable sense that heaven will protect the working-girl and that suffering virtue will be rewarded in the end.

This old-fashioned melodrama seems more suited to the road than to New York, but even to a sophisticated audience there is something ingratiating in the frankness with which the author has assumed a Laura-Jean-Libbey

(*Continued on page 134*)

When Dishes Break

Every good housekeeper knows the pang which comes with the crash of a broken dish.

Some china is so frail that it cracks or chips on the slightest provocation. Often it is difficult or impossible to replace the broken dishes, especially if the ware is made abroad. The consequence is an incomplete set, too good to throw away, and too small for practical use.

Homer Laughlin China is of such excellent texture that it does not break or chip easily. It stands the severe test of every day use remarkably well. Made in America, any pieces you may break can be easily replaced. You can always keep your china set complete, and that, too, at a very moderate cost.

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Grecian-Treco is best for slender women—best for stout women—best for all women.

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Note unique sole extension as extra support for heel.

IN looks, in wear, in every feature, these HIAWATHA Barefoot Moccasins are the favorite footgear for young folks. Just the thing to "bang around in," yet stylish and serviceable for street wear. Ask at any shoe or department store—or order of us direct by mail.

Sizes: 11 to 2, **$2.25**; 6 to 10, **$2.00**; 1 to 5, **$1.75**. When ordering, state size of shoe worn, and whether tan or pearl color is desired.

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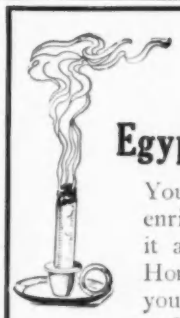

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The only percolator that makes coffee without boiling. The name UNIVERSAL is your guarantee of this exclusive principle—look for it. Price, Urn Style, 6 cup, $10; Pot Style, 6 cup, $8.25.

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Makes crisp, evenly browned toast at the table just as needed. Toasts two slices at once. Economical—a cent's worth of electricity makes toast for six people. Heating element guaranteed for five years.

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Clears, vivifies, brightens the complexion, keeps the skin soft, makes its texture refined, youthful and lovely. Well-groomed American women like to speak of ELCAYA as their preference among toilet creams because it represents the highest in quality and purity that money can buy. Better begin with ELCAYA this Spring. It doesn't cost any more than ordinary creams and it assures you a complexion that all will admire on every occasion.

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Trial Size 2c. *Send Dealer's Name*

James C. Crane, Sole Agent, 108A Fulton St., N. Y.

SEEN *on the* STAGE

(*Continued from page* 132)

attitude toward life. Here then is a play that does not pretend to be something other than it is. There must be many weary women of the working-class who can imagine themselves to be Mary, and suffer all her sorrows and reap her ultimate rewards with a pleasant titillation. The theatre must always make room for melodramas such as this, which present the cheerful doctrine that life, though difficult, is ethically simple; that people are either bad or good; that virtue is inviolable, and that everything will always come out right in the end.

Mr. Owen Davis is a practiced workman, and his present piece is well constructed and adequate in characterization. Several of the scenes are admirably written—better written, indeed, than cognate passages in many more ambitious plays. It should be added, also, that Miss Olive Wyndham gives a charming performance of the heroine.

"THE SPIRITUALIST"

"THE SPIRITUALIST" is Mr. Francis Wilson's second venture as a playwright, and from the artistic, as well as the financial standpoint, it is much less successful than "The Bachelor's Baby." The author has made the mistake of attempting to resolve his serious plot by the aid of the same narrative material, which he also employs as the basis of his most extravagant foolery. This attempt makes it impossible for the audience to take the serious plot seriously or to enjoy the comic passages comfortably.

The hero is an unwilling medium who is assailed, in spite of himself, by the visitation of spirits. On this account, the heroine, who hates spiritualism, breaks off her engagement to him. She marries an Englishman, and the death of her husband leaves her with a little child who is the heir to vast estates. In order to recover this property, an English relative employs a wicked doctor to poison the child gradually.

The heroine is on the point of marrying her first love when the spirits begin to bother him again—this time to apprise him of the danger to the child. Because of his return to spiritualism, the heroine breaks with him once more, but they are finally reconciled when she learns that he has been enabled to save her child from death by the ministrations of the spirits.

This artificial story is told in a very old-fashioned manner. Long passages which detail the comic love affairs of three servants remind the critic of the days of Eugène Scribe. The humor of the play is crude and forced, and the lines are lacking in levity.

FUTURIST FASHIONS

(*Continued from page* 24)

brilliant grounding and pattern. Of this order is the bride's luncheon gown shown in the middle of page 24. The gown is of yellow silk figured with a conventionalized flower in Persian blue—a rich tone slightly tinged with green—and the skirt is partly covered by a separate, short overdress of matching material which falls from a shallow yoke of blue silk.

The oddly posed collar on this luncheon gown is a special feature of Premet creations. This one is of plain blue silk. It starts from under the top of the girdle at one side of the figured silk corsage, crosses the shoulders and comes down the other side of the front. The front of the bodice is filled in by soft, crossed strips of frill-edged tulle.

Loveliness of Skin and Hair

Preserved by Cuticura Soap

Assisted by an occasional use of Cuticura Ointment. No other emollients do so much for poor complexions, red, rough hands, dandruff, and dry, thin and falling hair.

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THE TRUE ORIENTAL ODOR IS WONDERFULLY APPEALING

THE SUPERB MASSATTA LINE INCLUDES TOILET WATER, FACE POWDER, SACHET, PERFUME AND HEADACHE COLOGNE.

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Correctly Corseted

expresses the highest form of feminine beauty. To bring out youthful lines correctly proportioned, to establish the balanced weight of the body in its normally correct position, to give that superb grace of physical freedom which is the ideal of comfort and beauty

THE GOODWIN CORSET

was made. In its construction the highest art in corset production is reached. It reveals the wonderful beauty lines of the normal body without showing the slighest trace beneath the closest fitting gown, and assures health and comfort to the wearer. It is the ideal of what every woman thinks a corset should be.

Corsets Ready to Wear
and Custom Made

Visit our salons. Or request our splendidly illustrated catalog and measurement blanks, by which out-of-town patrons obtain entirely satisfactory fittings.

Model J

Goodwin
CORSETS OF EVERY DESCRIPTION

373 FIFTH AVE., at 35th Street, NEW YORK, N.Y.

BOSTON
687 Boylston St.
CHICAGO
57 E. Madison St.

BUFFALO
52 W. Chippewa St.
PHILADELPHIA
1509 Locust St.

SAN FRANCISCO
330 Sutter St.
ROCHESTER
1141 Granite Bldg.

LUSTRAL
LOROLITE
TRADE MARK
POWDER

Lustral Lorolite Powder removes from the neck yellow or brown discoloration caused by the wearing of tight collars or by advancing years.

Lustral Lorolite Powder does not hide the imperfection, but removes it.

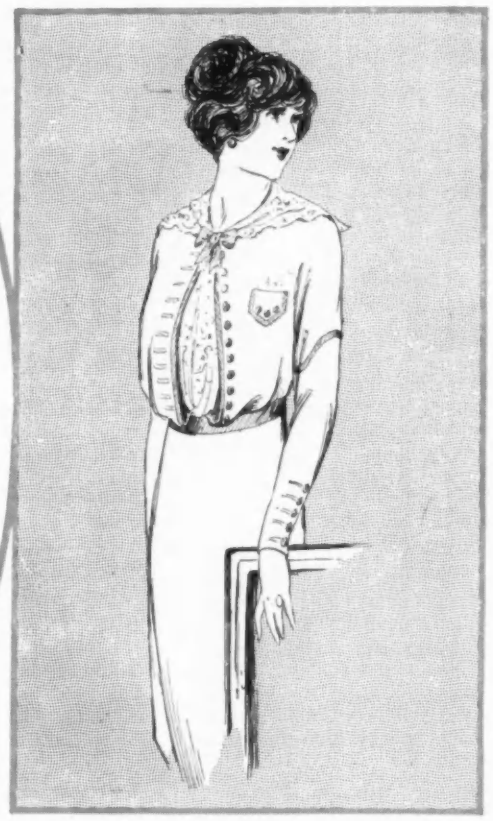
Sent Postpaid upon receipt of $1.00

Manufactured by
Southern Reduction Co.
Buffalo, N. Y.

Vogue Pattern Blouses

A charmingly youthful Russian Blouse for the young girl. Made in one piece from Vogue Pattern 2282-B. Price, 50c.

A blouse in quiet taste, adapted for the elderly woman. This blouse is made from Vogue Pattern 2283-B. Price, 50c.



A very attractive design for the young matron. The draped collar is of net lace. Vogue Pattern 2268-B, 50c.

UNLESS your Summer wardrobe includes one or more of these blouses it isn't really complete. Notice that each of the three is meant for a woman of different age—you will easily find the one that is particularly appropriate for you. This is a very good time to buy patterns, because the more experimental models of the early Spring have long since yielded place to the designs that will hold their style throughout the Summer. The three blouses illustrated on this page can be depended upon to remain in fashion during the months when you will need them.

We have often pointed out that Vogue Patterns are the bridge that spans the gulf between a limited and an unlimited dress allowance. It is not difficult to buy smart blouses if you do not mind the expense. If you *do* mind the expense, Vogue Patterns make it perfectly possible to secure equally smart blouses at perhaps one-fifth the cost.

No really smart blouse, or gown, or suit or hat is ever cheap. It is always expensive, either in money or in time and ingenuity. The Vogue Pattern is simply a short cut across the time and ingenuity that *must* be spent if you mean to dress smartly without spending much money.

From the bewildering array of new models produced each year, Vogue selects for publication in pattern form those which are most worth while. To use a Vogue Pattern, therefore, is to save yourself the trouble of making this selection for yourself. And Vogue Patterns are so easy to execute that you are also spared an incredible amount of perplexity and effort in making up the completed garment. There are hundreds of women in towns far removed from the great centres of fashion who produce blouses and gowns that would do credit to any dressmaker. Sometimes they do all the work themselves. But always they have Vogue Patterns at their right hand.

It is the first step that counts! If you have hitherto resisted using Vogue Patterns, one of the three blouses pictured on this page may prove your introduction to a good habit—the habit of using Vogue Patterns regularly.

If you saw the March 1st Vogue you will remember the pattern section—twenty-four pages of smart new tailor-made blouses, afternoon and evening gowns, wraps, matinees and lingerie. There were also many patterns for young girls, and over thirty excellent designs for little children. We have bound these twenty-four pages in a special cover and labelled them "Vogue's Pattern Catalogue for Spring and Summer 1913." We will be glad to send you a copy, if the March 1st Vogue isn't at hand; and if any of your friends would appreciate this really helpful handbook of the new mode, send us their names and we will mail a copy to each.

VOGUE PATTERN SERVICE

443 Fourth Avenue, New York

La Grecque Supple-Poise Corset

As lithe and yielding and as firm and reliable as the muscles of an athlete.

In the field—or in the ballroom, these exquisite corsets allow perfect muscular swing and grace and *also insure long, smart lines without fear of bulging or ridges.*

Smart variety of material from $5.00 to $40.00

Mail orders promptly filled.

VAN ORDEN CORSET CO.
45 West 34th Street, New York

La Grecque Corset

La Grecque Tailored Lingerie

Jasmyn Wunda

Restores and Preserves

to the woman approaching middle age

the Glorious and Abiding Perfection of Youthful Beauty

without massage creams, plasters, rollers or any mechanical device.

The first application of the

Jasmyn Wunda

(price $2.00) proves its efficacy toward removing deep wrinkles, lines, discolorations and other blemishes. It braces the tired, weak muscles, makes the flesh and the skin smooth, soft and velvety.

Mme. Gibson's system is the discovery of a woman specialist who has to her credit a 15 years' unbroken record of success in her life work.

Results are Guaranteed

Every promise and claim made by Mme. Gibson has behind it a money back guarantee which you can cash whenever this treatment is not all that is claimed for it.

Let us send you a confidential and helpful Booklet. It is full of information of priceless value to women who seek real beauty. We send it gratuitously.

Mme. G. Lucille Gibson
373 Fifth Avenue
at 35th Street
NEW YORK CITY, N. Y.

LADIES
Will never need dress shields again. Odorono keeps your arm-pits just as fresh and DRY and natural as the rest of your body under all conditions. No more faded or soiled DRESSES and no more odor.
Get a bottle today from your Toilet Dealer or write the ODORONO CO., Cincinnati, Ohio.

Tel. 4090 Madison

PARIS

MORTON LASKER

339 Fifth Avenue, New York

SHOWING EXCLUSIVE IMPORTATIONS OF

LACES AND TRIMMINGS

for the Spring at

MODERATE PRICES

Samples sent upon request

Mail orders promptly attended to

Annette

Exclusive Styles
27 West 38th Street, New York
The Original *Annette*
No connection with any other shop.

Chic Eponge Frock

Eton Jacket effect edged with cretonne at bottom. Coat tail in back. Fine shadow lace frill forms vest Cleverly draped skirt Crushed satin girdle. Long sleeves with dropped arm holes. Skirt and waist trimmed with acorn buttons outlined in cretonne, hand-made button-holes of cretonne. All colors.

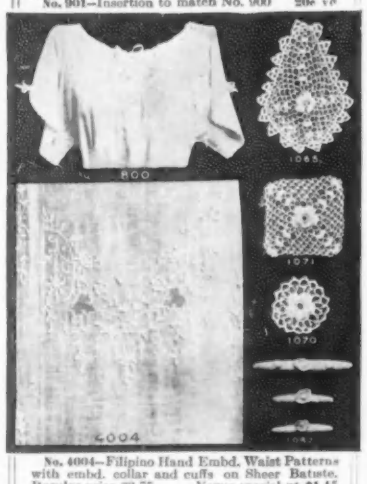
Special $25.75

Waists	$3.50	and Upward
Skirts	3.50	
Cotton Dresses	8.00	
Afternoon Dresses, Crepon or Ratine	15.00	
Dressy Afternoon Frocks, of all silk materials	22.50	
Evening Gowns	25.00	

Telephone 5795 Greeley

EXCEPTIONAL OFFERINGS
Laces and Embroideries of Exquisite Beauty and Distinction

No. 1017A—Finest Real Baby Irish Insertion, 3-4 in. wide. Elsewhere 50c yd., Vogue Special 40c yd.
No. 900—Fine Baby Irish Edge. One half in. wide - - - - - 25c yd.
No. 901—Insertion to match No. 900 20c yd



No. 4004—Filipino Hand Embd. Waist Patterns with embd. collar and cuffs on Sheer Batiste. Regular price $2.75. Vogue special at $1.45
Waist patterns with the same beautiful embroidery on fine French Crepe. Special at $1.95
No. 800—Filipino Hand Embd Night Gowns of sheer Batiste, Made Gowns, Vogue Special $3.75 Unmade, $2.95. Regularly $4.75 and $3.75
No. 1065—Pear Shaped Medallion of finest Baby Irish over 3 in. long. Value 30c. Vogue Special at 15c
No. 1071—Baby Irish Medallion 2 in. square. Vogue Special at 8c
No. 1070—Baby Irish Medallion. Special at 8c
No. 1082—Hand Crochet Pin Set. Elsewhere 25c. Our price per set 14c
Lingerie Robes—Exquisitely hand embd. on fine French Batiste. Material and embroidery in each robe make two dresses.
Exceptional values at $25.00 to $80.00
Write for Catalog "No. 100" showing most remarkable values ever offered in real handmade Robes, Waist Patterns, Baby Dresses, Irish, Cluny and Filet Laces and Table Linens
GUARANTEE; "Satisfaction or Money back."

Philippine Novelty Company
44 W. 34th Street, 26 E. 34th Street, NEW YORK, U. S. A.
The Largest Retailers of Real Laces and Hand Embroideries in America

MARINELLO
Motor Cream
The Complexion Wind Shield
Protects, Preserves and Beautifies the Skin.
75 cts. per jar.

Special Offer
Trial Traveller's Package — 12 cts.
For 12 cts. in stamps (to cover mailing) we will send you free a Trial Traveller's Package, consisting of Motor Cream, Lettuce Cleansing Cream, Soap and Face Powder. Invaluable to motorists and travellers of all kinds.
Marinello 5th Ave. Parlors, Offices and School
366 5th Ave. Greeley 5527
Marinello 34th St. Office
45 W. 34th St. Greeley 3652
Marinello 42nd St. Office
25 W. 42nd St. Bryant 3595

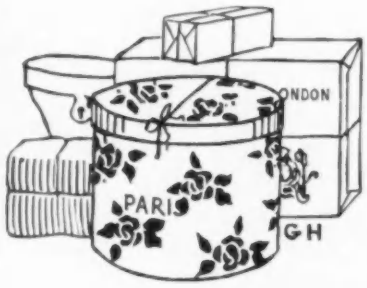
Ask Your Milliner
to show you the
Quarterly Millinery Review of Fashions
The Authority on Correct Millinery
150 New Spring Styles
photographed on live models, issued by
THE MILLINERY TRADE REVIEW
No Cost to You. 'It Helps you Decide'
IN ALL UP-TO-DATE MILLINERY SHOWROOMS

Going Abroad?

THEN YOU'LL NEED ONE OR MORE OF THE FOLLOWING PRACTICAL BOOKS

Finding the Worth-While in Europe
By ALBERT B. OSBORNE
Author of "Picture Towns of Europe."

What is worth-while in Europe? No doubt you have asked this question in making out your itinerary. Mr. Osborne knows, and he tells you in a most charming manner. This guide leaves the beaten track at many points, both as to the places it graphically describes, and the manner of its descriptions. Illustrated from photographs. $1.25 net; postage 10c.



A Shopping Guide to Paris and London
By
FRANCES SHEAFER WAXMAN

There are many points of difference between shopping in this country and shopping abroad. Wide experience qualifies the author of this book to show you all the ins and outs of judicious and economical buying in the two greatest cities of the world. To the woman who travels it is more necessary than a Baedeker. Illustrated. 75 cents net; postage 6c.

Planning a Trip Abroad
By BLAIR JAEKEL, F. R. G. S.

A book of charm and practical value that guides you not only in the planning, but the going. It suggests preparatory reading, helps you to choose steamer and stateroom advantageously, tells what clothing you will need, what provision to make for steamship comforts, how much and when to give tips, and a wealth of other information. Illustrated. 75 cents net; postage 8c.

The Best Motor Routes Through Europe
By GEORGE D. WEBBER

Gives help and suggestions offered by no other book in existence. In it there is a tour de luxe over 3,500 miles of perfect road, across six countries, and through the most magnificent scenery in Europe. As to roads, mountain passes and every other sort of detail there is no lack of information. Illustrated. Limp morocco. $2.00 net; postage 10 cents.

STANDARD TRAVEL BOOKS

A Little Book of Brittany
By ROBERT MEDILL
A graphic and enthusiastic portrayal of the principal towns of Brittany—their people, customs, and buildings. Illustrated. 75 cents net; postage 6c.

Sensations of Paris
By ROWLAND STRONG
The life and atmosphere of the French capital between covers. To read this book is to experience the sensations of an actual visit. Illustrated. $2.50 net; postage 20c.

Picture Towns of Europe
By ALBERT B. OSBORNE
The picturesque medieval towns of Germany, Italy, Spain, France, Portugal, Belgium, Holland and England portrayed with rare charm and distinction. Illustrated. $2.00 net; postage 16c.

Along Spain's River of Romance
By PAUL GWYNNE
The author follows the Guadalquivir from its source to its mouth, journeying close to the soil, and seeing the country and its people through the eyes of a Gil Blas. Illustrated in color. $3.00 net; postage 25c.

THE BLUE BOOKS OF TRAVEL

VISTAS IN SICILY
By Arthur Stanley Riggs, F.R.G.S.
Sicily as it really is. Its people at work and at play, its legends, its cities and ancient historical associations. Illustrated. $1.10 net; postage 10c.

ITALIAN LANES AND HIGH-ROADS
By Russell W. Leary
The best book on Italy in ten years, being a wholly delightful and adequate presentation of its monuments, people and atmosphere. Illustrated. $1.10 net; postage 10c.

WINDMILLS AND WOODEN SHOES
By Blair Jaekel, F.R.G.S.
Holland—graphically depicted, with realism, forcefulness and humor. Each chapter is a motion picture, full of color and interest. Illustrated. $1.10 net; postage 10c.

THE REAL PALESTINE OF TO-DAY
By Lewis Gaston Leary
"An unforgettable picture of the little land that yet looms so large in the history and hearts of mankind."—Chicago Record-Herald. Illustrated. $1.00 net; postage 10c.

YOUR BOOKSELLER CAN SUPPLY YOU
SEND FOR COMPLETE CATALOGUE

McBRIDE, NAST & COMPANY, Publishers
UNION SQUARE NEW YORK CITY

You Are as Old as You Look
"Why is not the skin of your face as fair and firm as that of your body? If you look older than you are, it is because you are not doing what you should to help nature. My exercises in

Physical Culture for the Face

do for the face what my exercises for the body have done for the health and figures of 60,000 women. Results are *quick* and *marvelous*. In six to ten minutes a day you can do more with these exercises at home than massage will accomplish in an hour a day in a beauty parlor."—**Susanna Cocroft.**

Miss Cocroft, after years of experience, has prepared the instructions for this course, including also the care of the **Hair, Eyes, Hands and Feet.**

Wrinkles	Flabby, Thin Neck	Dandruff
Double Chins	Crow's Feet	Thin, Oily Hair
Tired Eyes	Pimples	Sallow, Freckled Skin
Pouches Under Eyes		Sagging Facial Muscles
	Tender, Inflamed Feet	

and many other blemishes are relieved and overcome. The expression is invigorated, the skin cleared, the hair made glossy, more abundant, the eyes, stronger and brighter, the feet comfortable, hands smooth. Our pupils look **10 years younger** after our course. Write for **FREE** booklet today.

Grace-Mildred Culture Course
624 S. Michigan Ave., Dept. 1, CHICAGO

SWISS Hand Embroideries

Robes and Waists
in Batiste, Marquisette, Linen, Net, Broadcloth, **Chiffon,** Crêpe de Chine.
Finest Table Linens
Tablecloths, Napkins, Centerpieces, Doylies, Lunch and Tea Sets, Tray Cloths, Scarves, etc.
Daintiest Lingerie
Chemises, Drawers, Corset Covers, Nightgowns, etc.
Catalogue free on request.
H. SCHOCH, 225 Fifth Ave., N. Y.
Factory: Lucerne, Switzerland

A Dainty Garment For Slender Women
An exquisite bit of lingerie that fills all hollow places and gives beautiful, artistic lines.

The Shirr-Ruffle
Gives to the outer garment a perfect fit producing a beautiful contour and natural flowing curves without suggesting its presence. Light, sanitary comfortable. Close, high across back forming ideal corset cover, brassiere and figure builder. Holds its shape perfectly from one washing to another. Ruffles draw out flat to launder.
At best stores or prepaid for $1. Give Bust Measure.
Look for this label on every garment
The Shirr-Ruffle Co., 219 E. Spring St., Lima, O.

CUSHION ASTRA
The only silk covered collar supporter with hand crocheted ends

Dainty Invisible Flexible
All Sizes, White or Black, 3 on a card, 10c.
Joseph W. Schloss Co., New York

L. P. Hollander & Co.

(Founded 1848)

ARE OFFERING A SEPARATE COAT, OF ANY COLORED CHARMEUSE, LINED FIGURED CHIFFON, LIKE ILLUSTRATION, FOR

$50.00

SAMPLES OF CHARMEUSE SENT ON REQUEST

Fifth Avenue at 46th Street **New York**

BERTHA

GOWNS

TROUSSEAUX
Novelties from Paris

17-19 West 45th Street
NEW YORK

You can be well

When the circulation is forceful, the nerves strong, breathing correct, and vital organs working properly, disease germs, grippe and colds have little hold upon you.

I have helped 60,000 of the most refined, intellectual women of America to regain health and good figures and have taught them how to **keep** well. Why not you? You are busy, but you can devote a few minutes a day in the privacy of your room to following scientific, hygienic principles of health prescribed to suit your particular needs.

You Can Weigh
Exactly What
You Should Weigh

I know it because I have reduced the weight of 30,000 women and increased the weight of as many more. In my work for reduction or building flesh I strengthen every vital function so that you are full of life and energy.
I am at my desk from 8 A. M. to 5 P. M. personally directing my work. If you are in Chicago come to see me.
My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to *common sense.*

No Drugs—No Medicines

You can—
Be Well so that everyone with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.
Be Attractive—well groomed. You can—
Improve Your Figure—in other words be at *your best*

I want to help you to realize that your health lies almost entirely in your own hands and that you can reach your ideal in figure and poise.

Judge what **I can do** for you by what **I have done** for others. I have relieved such Chronic Ailments, as:

Indigestion	**Sleeplessness**	**Nervousness**	**Weaknesses**	**Catarrh**
Anaemia	**Headaches**	**Torpid Liver**	**Constipation**	**Rheumatism**

The best physicians are my friends—their wives and daughters are **my pupils**—the medical magazines advertise my work.

I have published a **free** booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in woman.

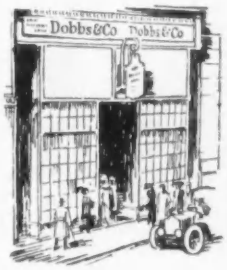
Sit down and write me NOW. Don't wait--you may forget it. I have had a wonderful experience and I should like to tell you about it.

SUSANNA COCROFT, Dept. 17, 624S Michigan Avenue, Chicago

Miss Cocroft is a college bred woman. She is the recognized authority upon the scientific care of the health and figure of woman.

Dobbs & Co
242 5th Avenue
NEW YORK

For every woman there are hats of the newest fashions here; smart, attractive, individual.



Parisian Models

The most recent creations from abroad are included in the exhibition of smart models our Mr. Cowen recently brought home from Paris.

We will make replicas of these charming suits to your order or special measure at most moderate prices.

Cowen Riding Habits
(Patented)

possess that style, character and individuality which every discriminating woman appreciates.

Besides other riding habits, we feature two patent habits, one of which is known as the Cowen Combination, for riding, motoring and outdoor sports.

We specialize in the making of Sporting Suits of all kinds.

Samples and measure blanks upon request.

Removal Notice

We desire to announce that we have removed to larger quarters — Nos. 22-24 West 38th Street, 8th floor, to cope with our growing business.

M. Cowen Co.
Exclusive Tailors, Habit Makers
22-24 West 38th St., N.Y.City

If you want your home
to represent your ideals you will enjoy
THE HOUSE BEAUTIFUL

If you have ever wondered what color to paper the dining-room—or what disposition to make of an attic chamber, or how best to treat the staircase or veranda—then you will find great assistance in the beautifully illustrated pages of this charming magazine **"The House Beautiful"** tells plainly what others have done toward making their homes both distinctive and livable. Profiting by their examples, you can go a step further and achieve effects in your own home that would be impossible without the invaluable information you receive month after month from **"The House Beautiful"**

A Greatly Reduced "House Beautiful" Illustration

Your 30-Day Offer The subscription price is $3 per year. But to introduce **The House Beautiful** to new readers, we are making the special 30-Day Offer outlined below. For just 50c we will send you **The House Beautiful** for three months, beginning with the current issue—and also make you a present of **"The House Beautiful Portfolio of Interior Decoration."** The Portfolio is a collection of superb color plates, showing and describing rooms which are unusually successful in their decoration and furnishings. To avail yourself of this offer, cut out the attached coupon, pin a dollar bill to it, fill in your name and address and mail To-Day to

V

"THE HOUSE BEAUTIFUL"
315 Fourth Avenue, New York City

I accept your 30-Day Offer, and wish you to send me **"The House Beautiful"** for three months and also the "Portfolio of Interior Decoration." Enclosed find fifty cents.

Name.....

Street.....

City.....State.....

The PRIZE CONTEST

Some Hints on Writing Your Letter

I. The Advertisements

Our new Prize Contest is under full headway. The prizes of $50, $25 and $10 (there will be five of these $10 prizes) are to be awarded for the best letters in reply to this question—

"Have You Used Vogue—and How?"

The contest will close on July 10th, and the prizes will be mailed to the winners on July 17th. The contest centers around these five Vogue departments:

SEEN IN THE SHOPS
PATTERN SERVICE
ADVERTISEMENTS
SHOPPING SERVICE
ANSWERS TO CORRESPONDENTS

Now, suppose that your letter begins with the way in which you have used our advertising pages. The following suggestions may help you write your letter more entertainingly.

You know, of course, that the advertisements in Vogue are in effect a large illustrated catalogue issued twice a month by the smartest shops in America. Vogue tells editorially what to buy; these shops tell where to buy it.

The circle of service is thus made complete, and it is a very careless reader who doesn't study the advertising pages for "where-to-buy" suggestions, exactly as she studies the editorial pages for "what-to-buy" suggestions.

Apply this to your own experience. Have you found among Vogue's advertisements the kind of gown, or hat, or coat, or gloves, or lingerie, that you have seen editorially recommended by Vogue?

Has our advertising section (including the classified pages) helped you to find a gift for a wedding or a birthday? Have you bought the furniture, or the foods, or the toilet articles that are advertised in Vogue?

Tell us what experiences you have had with these advertisers. Little stories of the shopping you have done among them—appreciations or criticisms of the goods they offer, and their way of doing business. Tell us whether you think the advertising section of Vogue is a valuable supplement to the editorial section.

The same suggestions apply to the other four departments emphasized in this contest. Try to reason out their whys and wherefores, and then discuss them in terms of your own experiences. The two best all-round letters will receive the first and second prizes, and the five letters that most helpfully discuss the five departments already mentioned will receive the special prizes of $10 each.

All letters are to be addressed:

PRIZE CONTEST EDITOR of VOGUE
443 Fourth Avenue New York

N. B.—There will be more news of the contest in the next VOGUE. *In the meantime, it is well to remember that we shall be pleased if your letter is typewritten, or at least very clearly written, and on one side of the paper. Remember that a neat letter always predisposes the recipient's mind—you have surely noticed this in your own correspondence.*

REDUCE YOUR FLESH

The safe and speedy way is to use

DR. JEANNE WALTER'S *famous* RUBBER GARMENTS

Dr. Walter's Elastic Slip-on

Made of strong rubber elastic webbing. They hold the body firmly, give an even pressure throughout and produce that uncorseted effect. Far superior to ordinary corsets.

Made to Your Measure
Price, $8 and $9
Perfect fit guaranteed

Dr. Walter's Elastic Slip-over

Made of strong rubber elastic webbing. Worn over the corsets and reduce the hips at the same time increasing comfort to a startling degree.

Made to Your Measure
Price, $6 up
Perfect fit guaranteed

These garments are made either to cover the entire body or any part. The results from their use are quick, and they are absolutely harmless, being endorsed by leading physicians.
The corsage shown in the center cut above can be worn under your corsets all day without the slightest discomfort. *Neck and chin bands, $3. Chin bands only, $2.*

Send for illustrated literature

Dr. Jeanne Walter, Inventor and Patentee **Dept. A, 45 West 34th St., New York**

San Francisco Office: Adele Millar Company, 166 Geary St. Philadelphia Representative: Mrs. Kammerer, 1029 Walnut St. Chicago Representative: E. Burnham, 138 No. State St.

Ladies' Footwear
TO YOUR ORDER

Model No. 68

Spring's Fascinating Style **"EMPIRE"** Made in Ideal Kid or Patent Calf. Also in Buckskin, Satins and Colored Leather. With Large Square or Oval Buckles.

FOOTWEAR
To Match
Your Gown or Hat a Specialty

Always the choice of those who know and value the unmistakable high quality and elegance and originality of design and finish—E. Hayes Footwear assures correctness, fit, comfort and durability in the highest degree.

Model No. 104
4 Button OXFORD

in Tan Russia Leather or Black with Shield Tip; dressiness is the keynote.

Write for illustrated booklet V and measurement blank.

E. HAYES
LADIES' CUSTOM FOOTWEAR
9-11 WEST 29th STREET
(Just West of 5th Ave.) NEW YORK CITY

Burby

534 Fifth Avenue New York

Importers of
French Millinery
Parasols and Novelties

Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery work rooms.

Dr. Cogswell's Foot Tonic

allays inflammation, reduces swelling. An excellent remedy in the treatment of chilblains and inflamed bunions. Used with perfect safety on any part of the body. **Price $1.00**

A Delicate, Shell-like Pink
is imparted to the nails by the use of
Cogswell's Sea Shell Tint
It remains on nails for days.
Price 50 cents

Dr. E. N. Cogswell gives her personal attention to all callers and all letters requesting information.

DR. E. N. COGSWELL
Surgeon-Chiropody and Expert Manicuring
418 Fifth Avenue, Cor. 38th Street, New York City
For sale by James McCreery and Franklin Simon & Co.

Madam:—
You've paid a fancy price for fine silk hose and had them ruined after wearing but once or twice—
THE ECONOMY STOCKING PROTECTORS positively prevent ripping, tearing or slipping of stockings no matter how fine or how tightly drawn.

SAVE YOUR STOCKINGS

ECONOMY
STOCKING PROTECTORS

25c. Set of Six

Can be attached to any Supporter
At all leading department stores in notion department.
Mailed on receipt of price.

SAMSTAG & HILDER BROS.
557-559 Broadway, New York City

May Day Is Ripe Grape Day If You Own a Greenhouse

THINK of the pleasure of going into your glass enclosed grape arbor on May Day and picking such fine, big, full clustered grapes as these.

Then think the thought of having a continuous supply of various varieties from Muskat of Alexandria to Gros Colemans, from May Day to Xmas Day.

Not just grapes, mind you, but beautifully colored, meaty, winey flavored fruit, the finest that can be grown.

A three compartment grapery will give you the extreme limit of crop extension.

A simple leanto cool grapery built against a wall, will force your crop along a month to six weeks, without any fuel expense whatever.

So you see graperies are not the luxury imagined.

If you can afford a Ford automobile, for instance, you surely can afford one of our graperies or greenhouses.

And, by the way—why not attach your greenhouse directly to your garage? It has several advantages done that way. Let us send you our printed matter, particularly pertaining to greenhouse and garage link-ups.

Wouldn't you like to know what a house like this one below costs?

Lord & Burnham Co.

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New York, St. James Bldg. — Boston, Tremont Bldg. — Philadelphia, Franklin Bank. Bldg.
Chicago, Rookery Bldg. — Rochester, Granite Bldg.

FACTORIES

Irvington, N. Y. — Des Plaines, Ill.

The Time to Look Most Beautiful

If at no other time, *the Bride* should take care of her complexion. She should be most beautiful and

Mme. Helene

has a way which will appeal to her. She is demonstrating her treatment which is new, different and wonderful, at

381 Fifth Avenue
In the Alice Maynard Store

References from families of highest standing in Europe and America.
One treatment without charge.

ROYAL OLVULES

CLEAR THE COMPLEXION

Soft, soluble capsules filled with the Finest, Purest, Highest Priced olive oil in the world

In this tasteless, grape-like form pure olive oil, "nature's beautifier," slips down the throat, carrying into the system all the cleansing and rebuilding qualities for which it is famous.

Box of 120, $1 by Mail
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947 Market St. :: Phila., Pa.

LONG SANG TI CHINESE CURIO CO.

293 FIFTH AVE.
NEAR 31ST ST.
NEW YORK

Their booklet "V," illustrating the history of Oriental Art and Stones to be worn for good luck on different days, now ready.

KORA

TRADE MARK REGISTERED

DRESS SHIELDS

Guard against spotting or spoiling your frock or gown and preserve the freshness of its original appearance under the tests of physical exercise, of outdoor athletics or ball room.

KORA Dress Shields are dependable

They are the only Dress Shields that will not cause excessive perspiration.

There is a particular shape and style for every GOWN AND FIGURE. Even the most exacting requirements of the stout or slender woman are satisfied in the twelve Kora varieties.

KORA Dress Shields are guaranteed

They are MOISTURE-PROOF, ODORLESS, ANTISEPTIC.

Department Stores sell them.

THE KORA CO., Dept. A, 454 Broome St., New York

Vogue's Spring Pattern Catalogue—have you a copy? 24 pages "lifted" from the March 1st Vogue, attractively bound. Send your name, or the names of a few friends, and we will mail the catalogue free.

"Mum"

used regularly in the morning toilet

prevents odor

of perspiration, etc., without injury to skin or clothing

25c at drug and department stores. If your dealer hasn't "Mum," send us his name and 25 cents and we will send you a jar postpaid.

"Mum" Mfg Co 1106 Chestnut St Philadelphia

GREAT BEAR Spring Water

Its Purity has made it famous

NORTHERN PACIFIC
YELLOWSTONE PARK LINE

Fun for Everybody In Yellowstone National Park

The Geysers, Cataracts, Canyons, Mountains, Lakes and Streams are spread in most alluring array around the superb 143-mile coaching trip through America's Only Geyserland. Jaunts of one, two or more days at small cost, or complete tour in 6 days only $55.50. Fishing galore in the flashing trout streams—side trips to the haunts of Bison, Bear, Deer, Elk, Antelope, Beaver and other weird creatures so plentiful in this greatest of Uncle Sam's preserves. Go this summer sure!

Low fares for the Park trip by itself or in connection with Pacific Coast trips. Through sleeping cars direct to Gardiner Gateway, the original Yellowstone Park entrance from Chicago, St. Paul, Minneapolis and from Pacific Coast daily during season. Gardiner is reached only via the Northern Pacific. Let me tell you about Summer Tourist and Convention Tickets at greatly reduced rates. Write today.

A. M. CLELAND, Gen'l Pass'r Agent, ST. PAUL
Offices in Leading Cities

Northern Pacific Railway

Panama-Pacific International Exposition: San Francisco, Feb. - Dec., 1915

Gardiner Station, Northern Pacific's Gateway to Yellowstone Park, the Original and Northern Entrance

The SCHWARTZ CORSET

Tricot with *few* bones

Elastic Silk Web; no opening or bones in front or back. For slender figures to slip on.

MME. S. SCHWARTZ
NOW AT
11 E. 47th ST., NEW YORK
Mme. Schwartz supervises fittings

GRAND CRUISE TO THE WONDERFUL NORTH
12 DAYS $60.00 UP
Including Berth and Meals. Special Rates for May, June, Sept. and Oct., via the
RED-CROSS LINE

The most novel, beautiful and delightful vacation cruise from New York; visiting **Halifax, Nova Scotia** and **St. John's, Newfoundland.**

SPLENDID FISHING AND HUNTING.

New specially built tourist steamships "**Stephano**" and "**Florizel**," have every modern device for safety and comfort. Wonderful scenes in foreign America; splendid cuisine, orchestra. Sea sports. 7 days at sea, 5 days ashore. No hotel, no transfers. Send now for booklet 113.

BOWRING & CO., 17 Battery Place, N. Y.
Or your tourist agent.

The Family Shoe Stretcher

FOR MEN AND WOMEN

Don't Let Your Feet Suffer from Tight or Ill-fitting Shoes. Corns, bunions, callouses stop hurting and disappear if you remove the pressure which is the cause of all foot trouble.

The Improved Family Shoe Stretcher is a **scientific device** (look at the picture) which by simple adjustment distends the shoe wherever necessary—produces perfect **fit, ease** and **comfort** and makes your shoes **wear longer.** Endorsed by doctors and chiropodists. Write today for **Free Booklet** giving full particulars with list of best things for foot comfort.

THE PEDICURE CO.,
Dept. M., Buffalo, N. Y.

Bring back the girlish color to your cheeks. A touch of Veda Rose gives it.

El Perfecto Veda Rose Rouge

is nature's product. A benefit to the skin. Guaranteed harmless. Write for free sample.

Dep't D

Sole Agents—GEO. BORGFELDT & CO.
16th Street and Irving Place, New York
Distributors of World-famous Toilet Preparations

Tell Me Your Foot Troubles

If joint of great toe is enlarged, or toes overlap

ACHFELDT'S PERFECTION TOE SPRING

will reduce, straighten and give immediate relief. Worn at night.

If you have pains in your feet or legs it's not rheumatism, but tendency to Flat Foot, which my INSTEP ARCH SUPPORTER will remedy. Send outline of foot.

Advice free by mail. Circulars on request.

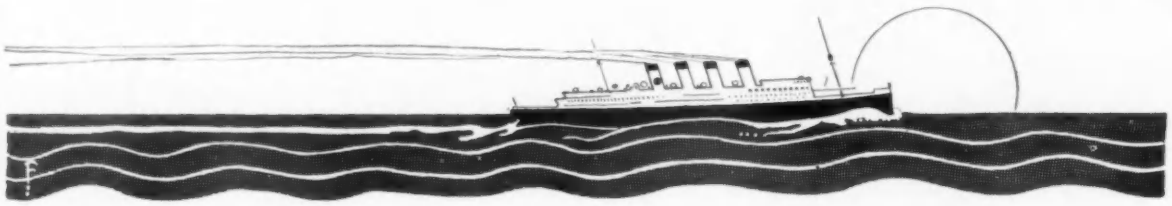
M. Achfeldt FOOT SPECIALIST
Room 212. 163 West 23d Street, N.Y.

Corset Hospital

CLEANING AND REPAIRING
Equal to New.
Corsets Altered. Moderate Prices.
LA REINE CORSETS AND BRASSIERES
fitted by experts
LADY OF QUALITY CORSET SHOP
500 Fifth Ave., Northwest corner 42nd St.
North of Library: second floor

$125 in prizes is now being offered by Vogue for the best letters on "Have You Used Vogue—and How?" Page 140 gives the particulars. Every reader is invited to enter this old-fashioned "experience meeting." Be sure to read the announcement on page 140.

Three Excellent Ways to Use the Long Arm of Vogue



Are You Going Abroad This Summer?

Let Vogue Tell You Where to Shop

The long arm of Vogue reaches the Place de l'Opera as well as Fifth Avenue and Michigan Boulevard. Our foreign editors are always searching out the newest Paris productions. Our knowledge also extends to London, around Piccadilly and through Bond Street; and we have a large and accommodating fund of information about shops in the rest of Europe.

If you want to buy a special piece of lace without going to Malta for it, or to the Spanish convents, we can tell you where to get it. In fact, we can tell you where to buy almost everything you want—clothes, pictures, presents, souvenirs, anything, anywhere. Only, before you sail give us all the information possible about what you are looking for.

Are Your Friends Sailing?

Vogue Will Be at the Pier for You with a Steamer Present

We have discovered some new steamer baskets—costing $3 upwards—which will please your friends very much. The $5 basket contains several bunches of very delicious Malaga grapes. Then there is a basket of assorted cakes. Let us send full particulars—or, if time presses, send us either three or five dollars and let us act at discretion.

We also send fresh cut flowers, books, bonbons and other kinds of sure-to-please farewell gifts.

And Your Wedding Plans?

Let Vogue Buy the Trousseau—also Wedding Presents

We have bought so many trousseaux and helped plan so many weddings that we know what a bride needs for herself, and what she hopes to receive from her friends, her family—even from the groom himself.

From wedding gown to steamer rug, there is no part of the bridal trousseaux that we have not bought. And in our letter files there is nothing that pleases so much as the dozens of letters we have received from grateful and appreciative brides. Let us take a large part of the exertion of getting married off your hands and off your mind.

All shopping letters should be addressed:
VOGUE SHOPPING SERVICE
443 Fourth Avenue New York

L. M. HIRSCH
Sample Shoe Co.

WE MAKE A SPECIALTY OF SLIPPERS FOR

Brides and Bridal Parties

Satin Pump in black, white or gray, turn sole, 2 inch Louis XV heel. $3.50

Satin Pump with Rosette, Cuban heel, in red, white, blue, pink, lavender, black, apricot or yellow. $2.35

SATIN PUMP, Turn Sole 2 inch Louis XV Heel. $3.00

We carry in stock a complete line of the above in Black, Blue, Pink, White, Silver Gray, Gold, Emerald Green, Nile Green, Lavender, Yellow and American Beauty.

Rosettes to match 50c. additional.

An extra charge of fifty cents for slippers made to order from sample of the material to match your gown.

Silk hosiery to match at 95c. and $1.50

Mail orders promptly filled

Send for New Spring and Summer Catalogue L.

404-406 Sixth Ave., N. Y.
Between 24th and 25th Sts.

L. M. HIRSCH
Sample Shoe Co.

MOUNT DESERT
Enchanted Island

No one can describe it. Its appeal is too varied. It has been called

NORWAY AND ITALY COMBINED

But it is more. It is the mountains of New Hampshire, the lakes of Italy, the deep woods, the cliff drives of Riviera, the fiord country of Norway, and the Maine sea-shore.

Its shores are the scenes of perhaps the most joyous summer life in America — at luxurious Bar Harbor, at less formal Southwest, Northeast, and Seal Harbors.

Every summer sport — sailing, yachting, bathing, tennis, golf, driving, mountain climbing.

The social environment is famous. Nowhere are gathered together more delightful people.

You may find every kind of accommodation, from the brilliant hotels to moderate-priced boarding-houses.

Send for FREE BOOKLET
"Mt. Desert, Isle of Enchantment"

Address — VACATION BUREAU
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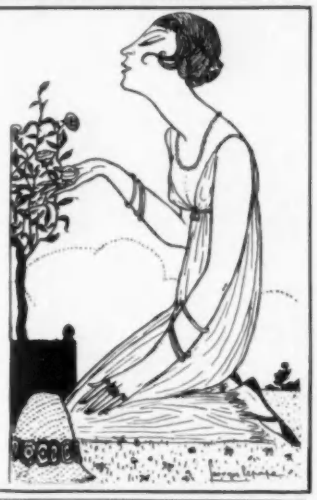
Room 829, So. Station, Boston, Mass.

AMAMI Luxury SHAMPOO

Is a delightful preparation for cleansing the hair and scalp.

It is a marvelous combination of all the ingredients essential to hair health—tonic, cleansing, brightening and beautifying.

Send Five 2c. Stamps for Full Trial Package.



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49 WEST 23d STREET, NEW YORK CITY

LAGOUTTE-A-GOUTTE
Hair Coloring

One box makes 32 different shades which neither bath nor shampooing can affect. Any shade you desire from light blond to jet black, cannot possibly be detected. Easily applied, requires but one application and no after-shampooing—cannot stain the scalp nor cause the hair to break. Complete outfit $1.25 and $2.50. Free consultation at our sun-lighted, well ventilated parlors or by mail. Private room for each individual. Sample of hair colored without charge.

ROUGE JAPONAIS New Aid to BEAUTY

A dainty rouge cloth which gives the cheeks that pretty youthful glow without the "make-up effect"—a true, natural tint which only soap and water will remove. Lasts four times longer than any other rouge. In neat, hand-made box with mirror inside, convenient for travelling. One size in plain package—35c.

Samples of creams, powders, with a copy of valuable book "Secrets of Beauty" with each purchase

L. PIERRE VALLIGNY, Dept. G, 14 E. 42nd St., New York

LET VOGUE HELP YOU CHOOSE A SCHOOL

Vogue's Educational Directory appears once a month (next in the May 15th issue), but the services of this department are always at your disposal. If you are looking for a school for your son or daughter, we can help you choose. Write us, telling the geographical location you prefer, the kind of school you are looking for and the price you wish to pay. We have catalogues and special information on file; we have also facts about good summer camps. All inquiries should be addressed to the

Educational Directory of Vogue
443 Fourth Avenue, New York

George Bernard Co.

IMPORTERS AND CREATORS OF FASHIONS

BEAUTIFUL. Drecoll Model Russian Gown of Crepe-de-chine. Waist in light tan and skirt in blue. Sleeves of tan and blue with lace frills at cuffs. Finest quality embroidered lingerie collar. Skirt artistically draped with ripple of tan and blue at waist.

Price $59.00

All of our exclusive importations of gowns and hats and original creations are in accordance with the very latest trend of Parisian Fashions.

George Bernard Co.

Hats from $15 to $75

298 Fifth Avenue at Thirty-first Street New York

the necessity of good corsets

though fully appreciated by the initiated, cannot be too strongly recommended to those who do not realize this fact. Good corsets are not necessarily expensive.

Madame Lyra
CORSETS

are so perfect in every exquisite detail as to be practically French corsets designed for the American figure. I know there are no more perfect corsets made, both as to modish design, exquisite materials, fine workmanship and faultless fitting qualities and yet Madame Lyra Corsets retail from $3.50 to $25.00 per pair, which price comes within the reach of all particular dressers.

Many Modish Models $3.50 to $25.00

Model 3906
Smart garment for medium and stout figures. Special feature, graduated clasp and rubber section in back. Coutil, white, 20-36.
Price, $6.50

Style Plates No Charge

¶ If you cannot obtain Madame Lyra Corsets through a local merchant, I will send you direct whatever Madame Lyra model you wish upon receipt of the retail price, post or express paid.
¶ For further information write me personally, care of Lyra Corset Makers, Lyra Building, Detroit, Mich.

Very cordially,

Madame Lyra

Crane's Wedding Papers

Crane's Kid Finish Wedding Paper is the standard, because its surface and texture assure the most effective engraving, and because it comes in sizes and shapes that meet the demands of persons best informed.

Your stationer can secure Crane's Kid Finish Wedding Paper for you. One of the pleasantest duties of your wedding preparations is to insist upon it. Write us if there is any difficulty, and we will tell you where you can get it.

TRADE MARK

Eaton, Crane & Pike Company
Pittsfield, Mass. New York

We will mail samples on receipt of 10c. in stamps to cover package and postage. All goods of our manufacture bear either of these trade-marks.

TRADE MARK

You Can Perfect Your Figure

Devote fifteen minutes daily to my system and you can weigh what Nature intended. You can reduce any part of your figure burdened with superfluous flesh or build up any part that is undeveloped. The effect of my system can be concentrated on your hips, waist, limbs or any other portions of your body.

My system tends to make your figure perfectly proportioned throughout—full, rounded neck; shapely shoulders, arms and legs; a fine, fresh complexion; good carriage with erect poise and grace of movement.

You Can Improve Your Health

My system stimulates, reorganizes and regenerates your entire body. It helps transform your food into good, rich blood. It strengthens your heart, lungs and other organs, conquering all weaknesses and disorders, and generating vital force.

My latest book, "The Body Beautiful," should be read by every woman. It explodes the fallacy that lack of beauty or health cannot be avoided. It explains how every woman can be VIGOROUS, HEALTHY and ATTRACTIVE.

I have practiced what I teach. In childhood I was puny and deformed. I have overcome all weaknesses by my own natural, drugless methods. Millions of people have seen in me a living demonstration of my unique system of health culture and body building.

My Guarantee

My new book, "The Body Beautiful," is fully illustrated with photographs of myself explaining my system, it gives full particulars of my Guarantee Trial Plan whereby you can test the value of my instructions without risking a single penny.

Send two-cent stamp for "The Body Beautiful" and Trial Plan to-day

ANNETTE KELLERMANN

Suite 905-V **12 West 31st Street** **NEW YORK**

Logico Knit Union Suits

Made to Your Individual Measure

TO be well-gowned a woman must wear perfect-fitting undergarments.

With a prevailing mode that discards voluminous lingerie and emphasizes litheness, the union suit must fit like a glove. A wrinkle or fullness will spoil the effect of a perfect-fitting gown.

Logico Union Suits

are made to your individual measure, insuring perfect fit. They can't bind or pull. You may never have worn union suits—or perhaps, if you have, the fit was unsatisfactory. In either case, the Custom-Made method will solve your underwear problem.

A Post Card Brings Style Book and Measurement Blank

THE CUSTOM-MADE KNITWEAR CO.
2000 North Tenth Street
PHILADELPHIA

Firming the Skin

ELIZABETH ARDEN'S METHOD

of firming the skin is especially effective for those undergoing reduction in weight. It corrects the drooping, coarse flesh on the cheeks, around the nose and mouth. Weight reducing as well as advancing age brings heavy furrowed lines and coarse flesh to the neck, arms and shoulders. The **Skin Firming Process** at the Salon, corrects these conditions and brings back the natural beautiful texture of the skin.

Elizabeth Arden advises this treatment be practised during one's summer sojourn, and personally selects for each client the VENETIAN PREPARATIONS to carry out the treatment. Her personal advice is given gratuitously to each client.

Any of the following Preparations will be sent by mail on receipt of cheque. Write for interesting book "The Quest of the Beautiful" (sent free).

Venetian Cleansing Cream, a skin cleanser of noted efficacy. An indispensable toilet article for those who recognize the primary needs of a fine complexion. **50c, $1, $2.**

Venetian Ardena Skin-Tonic is an Astringent, used instead of water, to firm, clear and whiten the skin naturally. **75c, $1.50, and $3.00.**

Venetian Pore Cream. For reducing enlarged pores and removing blackheads—generally refines the skin. **$1.00 per jar.**

Venetian Muscle Oil, nourishes and strengthens the relaxed muscles, removing lines and wrinkles. Where this wholesome oil is applied, a beautiful, harmonious development is practically assured, and hollows disappear as if by magic. **$1, $2, $4.**

Venetian Puffy Eye Strap, a new Venetian device which is a wonderful boon to those suffering from puffiness under the eyes. **$3.50.**

Venetian Velvet Cream refines and nourishes the texture of the skin and prevents chapping and redness. **50c, $1.00 and $2.00.**

Elizabeth Arden

509 Fifth Ave. **New York**

(Near 42nd St. Phone 6397 Murray Hill.)

HEROINES OF ART AND LITERATURE WHO HAVE HELPED TO ESTABLISH COSMOPOLITAN'S GREAT WOMEN'S FOLLOWING.

THERE is one feature of Cosmopolitan's circulation which is distinctly peculiar to itself.

To be a man's and woman's magazine, Cosmopolitan is perhaps more widely read by women than any other publication. Each edition is a seven-figure one (non-returnable), and is immediately exhausted upon appearance. It is eagerly waited for, bought, read, and borrowed. It goes into the home and stays there till dog-eared. Goes next door with the same experience, goes all up and down the neighborhood.

It Covers a Million Neighborhoods

Cosmopolitan's readers are trained to go through its advertising pages with the same avidity shown by bargain hunters who go to a department store, hunting for—they don't know what. *Cosmopolitan is the nearest approach to a department store which the women ever get in their homes.* Some advertisers say it carries too many ads, but did you ever see a buyer hunting for anything in a magazine, the advertising pages of which are thin? Ever hear of a department store carrying too much stock or variety? On this score Cosmopolitan attracts more *advertisement readers* and buyers than probably any other magazine published.

This Page Is for Advertisers Who Use "Vogue"

We ask you to let us give you a definite statement as to why you *should* use Cosmopolitan, and *could* use it with profit. We can prove our case. The advertiser is always keen enough to grasp it when he sees a chance to make each dollar invested earn $1.20. Cosmopolitan's page sells at $840 and pulls $1,000.

If You Have a Woman's Proposition

Read this from a European manufacturer:

An Austrian firm had a women's article of apparel to introduce to the American consumer, and to *establish* with the American dealer. Besides a few leading women's publications, he chose COSMOPOLITAN as the only monthly magazine used in which to effect the introduction. The first advertisement in COSMOPOLITAN proved its power with women. As a consequence, it remains the only magazine *appealing both to men and women,* which carries this strictly women's proposition. The advertiser says:

"The campaign is not only very successful in selling Koh-i-noor Dress Fasteners over the Notion Counter, but indicates that soon almost every garment women wear will be equipped with these fasteners. We are glad to inform you that returns up to last month show COSMOPOLITAN third on the list of 23 publications."

Among the magazines used are *Vogue, Ladies' Home Journal, Woman's Home Companion and Delineator.*

COSMOPOLITAN's standing third shows that this *men's and women's magazine* pulls better with women than at least two of the leading mediums devoted exclusively to women.

COSMOPOLITAN

"America's Greatest Magazine"

381 4th Ave., New York, N. Y.

Marquette Bldg., Chicago.

$3.75 A LINE

$840. A PAGE

Copr. Life Pub. Co.

AT THE WEDDING

"BOBBY, WHY DON'T YOU STAND UP?"
"ARE WE TO BE MARRIED, TOO?"

Some people (like the young man in the picture above, reprinted from LIFE) are so timid they are afraid to take any chances. By availing yourself of our special offer (see coupon) you are not, however, running nearly the risk that you would if you should get married. Obey that impulse.

Life

Did You Ever Get Something for Nothing?

What? You don't believe us? Spend eight dollars' worth of your valuable time in writing down your name and address on a piece of perfectly good writing paper. Put thereon a perfectly good drug-store stamp (two-cent) and with fluttering heart and perfect confidence mail this missive to the LIFE Office. In return you will receive (for nothing) a copy of LIFE'S pocket edition—the Miniature LIFE—the most anti-serious publication in the market.

P.S.—If you don't like it, spend eight dollars' worth more of your time in writing to us and we will send you back the postage stamp. This is a bona fide offer.

Pro-Suffrage Number

Is coming. An invitation is hereby extended to all in favor of Woman Suffrage to send their contributions for this number addressed to the Editor of LIFE.

Special Offer

Enclosed find One Dollar (Canadian $1.13, Foreign $1.26). Send LIFE for three months to

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Open only to new subscribers; no subscription renewed at this rate. This order must come to us direct; not through an agent or dealer.

LIFE, 67 West 31, New York 6

One Year $5.00. (Canadian $5.52, Foreign $6.04.)

Wherever you go this Summer see that Vogue goes with you. If you go where society is—you will certainly need your Vogue; if, on the other hand, you are planning to rest awhile in some quiet spot, Vogue is exactly the connecting link that you will want to maintain.

The Summer Homes Number—ready May 9th. Just as you are about to begin in earnest your outdoor life, comes this special Vogue with its advice on just the problems you will be facing. Plans for fitting up a very simple little country home—the kind you can safely lock up and leave from Tuesday to Friday. And plans for clothes to wear there and away from there—a profusion of smart new waists, skirts, and tub frocks; also riding habits, top coats and hats, boots and gloves. A most valuable number!

Summer Fashions Number—ready May 25th. This is one of Vogue's four annual Fashion "specials"—a complete authoritative review of the Summer Mode.

Here you will find the filmy diaphanous gowns of midsummer—the simple little waists and tub frocks for informal country wear—the correct hats, shoes, coats, gloves and accessories for every occasion during the Vacation season. Don't plan your Summer wardrobe without it.

European and Travel Number—ready June 9th. This Vogue with its fashion postscript from Paris presents everything a traveller needs to make life comfortable in train, steamer and hotel, including the newest conveniences in travelling clothes and luggage. Here also, in this June 15th Vogue, are some little known facts about the smartest shops of Europe and how Americans may shop abroad to the best advantage. Helpful advice, too, on planning an original European itinerary. Don't plan a trip this Summer without this number.

Remember how easy it is to "let things go" in the Summer time. Don't do it! Tell your newsdealer now that you shall want Vogue as long as you are in town—and arrange somehow to have it sent to your Summer address. But before you go anywhere make sure some way or other of getting your Summer Vogue!

Some Recent Opinions of

Scribner's Magazine

"The high quality of the March Scribner's must impress any serious reader with the fact that this magazine is increasingly well edited. Price Collier's latest essay on the Germans, for instance, entitled 'The Distaff Side,' has enough gingery criticisms of Germany's treatment of women to enliven several ordinary magazines. H. G. Dwight's well-illustrated article on 'The Gardens of the Bosphorus' is very timely in view of the troubles of the Turks. Several other features, both of fiction and of fact, are worthy of mention, but perhaps the one of widest interest is Joseph B. Bishop's 'A Benevolent Despotism,' an article telling many inside facts about the administration of the Panama Canal enterprise. Every American ought to read it, if only to feel the glow of patriotic pride that it inspires." —*Chicago Record-Herald.*

"Two articles in this number are particularly attractive. One is Captain Rostron's (of the 'Carpathia') simple, modest, but thrilling narrative of the rescue of the survivors of the ill-fated 'Titanic.' The other is entitled 'The Shepherd Who Watched by Night,' a short story by Thomas Nelson Page, who has never written a tenderer and sweeter tale." —*Hartford Courant.*

"In the March Scribner it is likely that Joseph Bucklin Bishop's account of the social, industrial, and sanitary sides of the great work of building the Panama Canal will be first turned to by a large majority of readers. Colonel Goethals and his achievements have often been written about, but Mr. Bishop now states the whole case in a comprehensive and accurate manner, and his article is both easy and inspiring reading. Of course, as a 'human document' (the phrase, we believe, is still in use), Capt. Arthur H. Rostron's own story of the rescue of the survivors of the 'Titanic' has a fascinating quality Mr. Bishop's article could not possibly possess." —*New York Times.*

"The March Scribner's is, as usual, full of good things—timely, informing, amusing. President Finley in his series on 'The French in the Heart of America' concludes with 'The Valley of the New Democracy'—a striking eulogy of the Mississippi Valley. Price Collier continues his intimate survey of 'Germany and the Germans from an American Point of View.' 'A Benevolent Despotism' tells again the story of Colonel Goethals' rule in Panama. Such articles are wonderfully stimulating to our oft-shattered pride in the power of democracy to govern well as exemplified in far too many instances." —*Chicago Standard.*

"The full story of how the Cunarder 'Carpathia' rescued the survivors of the 'Titanic' is told for the first time in a notable article, accompanied by striking photographs, by Captain Rostron in the current number of Scribner's Magazine. Captain Rostron writes with all modesty, but the very simplicity of the narrative brings out the really herculean task performed by the 'Carpathia.'" —*Liverpool Express.*

"Very few of us can go to the Isthmus to see for ourselves, but from a contribution in Scribner s Magazine for March, by Joseph Bucklin Bishop, Secretary of the Isthmian Canal Commission, we may stay at home and learn more about that great enterprise than we could by personal inspection. In an article profusely illustrated with excellent photographs, Mr. Bishop tells the story completely; how the fevers were overcome, living conditions made healthy, and how, during the most active years of the canal's construction, through the commissary and subsistance department of the canal commission, nearly 65,000 persons have been housed and fed and clothed, and supplied with all the necessaries of life. It is a wonderful story graphically told and should be read by every one who wants to get a comprehensive knowledge of the almost superhuman task now nearly done." —*Harrisburg Patriot.*

Mrs. Wharton's Novel

The Custom of the Country

is beyond doubt the most remarkable story of certain American Social Aspects ever written. Undine Spragg's career, her cleverness, the people she meets, their ways of life, the whole atmosphere of this great story is intensely modern, a reflex as true as a mirror of the aspirations and ambitions of people who make what they call society their purpose in life.

SCRIBNER'S is the *one* Magazine you can not afford to miss

Another story running in Scribner's:

The Dark Flower

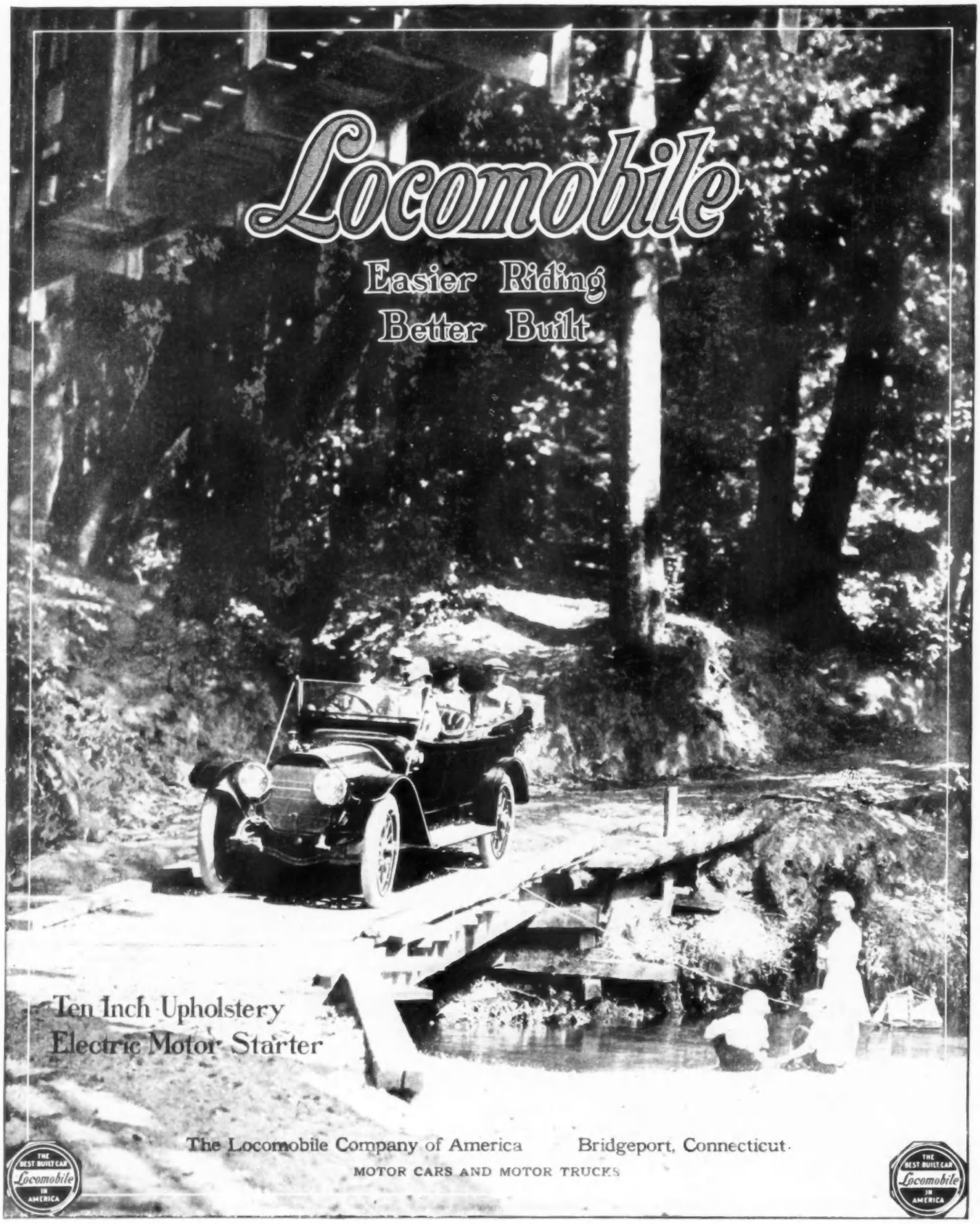
(The Love Life of a Man)

by John Galsworthy began in the April number.

It is a story of sentiment, of ideals, written in a poetic vein and with an intimate appeal to all mankind, to all who have ever loved or known the influence of love.

$3.00 a year. 25 cents a number.

Charles Scribner's Sons, New York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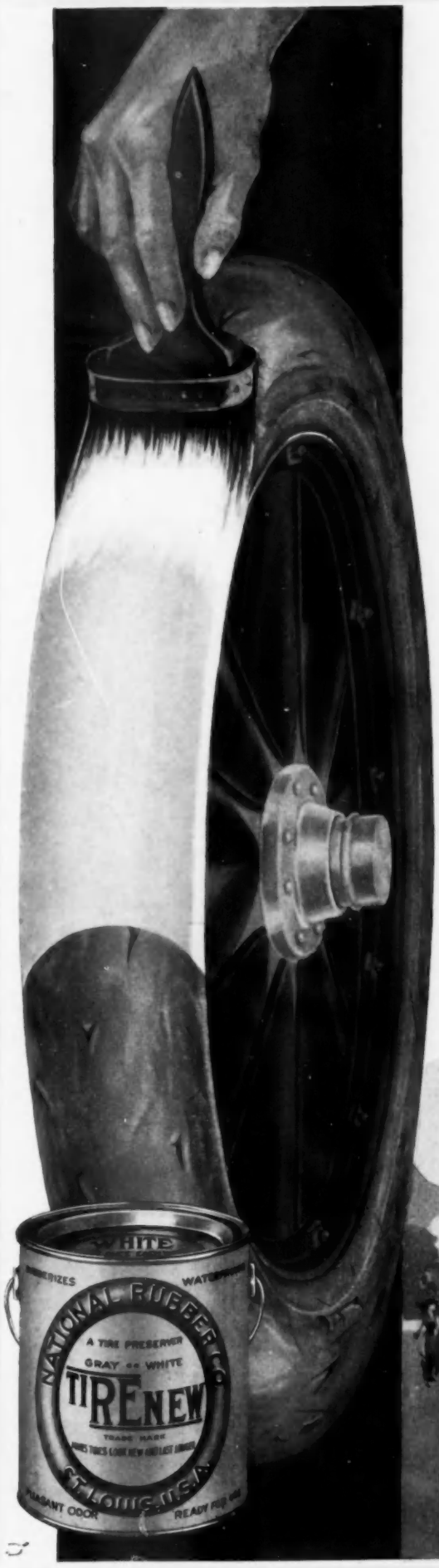

Smart!!

Attention to details—finish—that's the secret of smartness in a car—the tires count.

Trim looking tires add greatly to the appearance of any car—shabby tires detract just as much from the smartness of a new one. Shabby looking tires aren't necessary; Tirenew keeps tires looking like new, and more—it waterproofs and protects them from decay; used in conjunction with Narco Tire Cut Filler adds 30 per cent to tire life.

TIRENEW

TRADE MARK

Prevents Tire Decay

a liquid, unvulcanized, rubber compound with a base of pure gum. It puts a protecting coat on the tire which will not crack, rub or wash off. Gets down into the cuts and cracks and thoroughly waterproofs the fabric—protects and preserves the tire from the injurious effects of light, air, oil and moisture.

Makes Tires Look Like New

Garage Tirenewing Stations

Almost every automobile repair shop or garage is a Tirenewing Station, where for a small additional charge you can have your tires given a weekly coat of Tirenew. If your garage does not have this service they will supply it at your request. *There are imitations which paint but don't protect—insist on Tirenew.*

Your Dealer Sells It—

if he can't supply you, we will.

Narco TIRE CUT FILLER

The Motorists Self-Vulcanizer

Fills the cuts and holes, solidifies quickly and becomes like a part of the tire. Easy to use—clean cut, fill with Narco T. C. F., allow to stand over night; result—***a new tire.*** $1.00 the tube—anywhere.

National Rubber Co.

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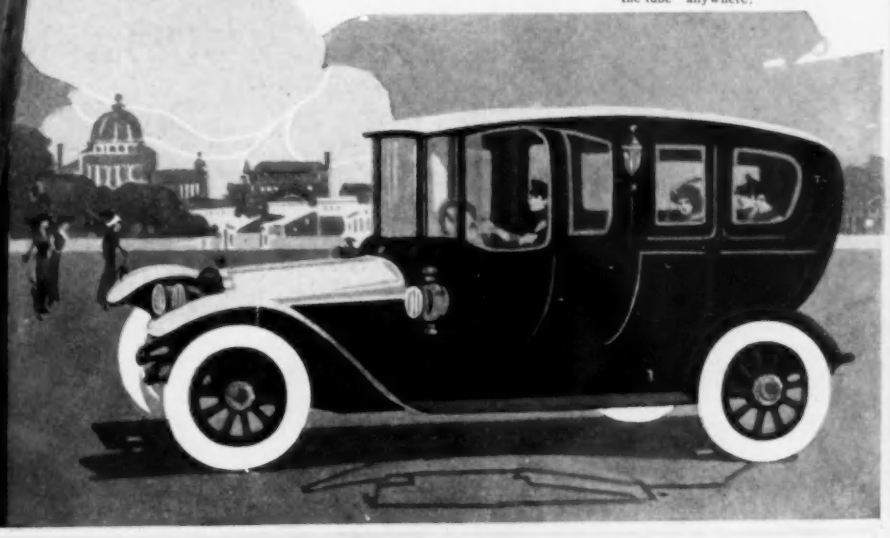

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